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CARMINA

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Q. HORATI FLACCI CARMINA

LIBER EPODON

WITH INTRODUCTION AND NOTES

EDITED BY

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PREFACE.

THIS edition of Horace's Odes and Epodes was undertaken at the request of the Syndics of the Pitt Press.

In the text, at a few notorious passages, I have admitted conjectures which give a good sense with very little alteration of the letters. The spelling is, for obvious reasons, adapted in the main to that of Lewis and Short's lexicon. In regard to final *-es* and *-is* in acc. plur. of the 3rd declension I have almost always followed the indications given in Keller's *Epilegomena*.

In preparing the notes, I have used Orelli's edition (as revised in 1885 by Hirschfelder) freely for illustrative quotations. It is the common quarry. Besides this, I have referred very often to the editions of A. Kiessling (1884) and Dean Wickham (1874), less frequently to those of Mr Page (1886), C. W. Nauck (1880) and H. Schütz (1874). The dates given are the dates of my copies.

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J. G.

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INTRODUCTION.

§ 1. *Life of Horace.*

Our knowledge of the life of Horace is derived chiefly from his own works, which teem with allusions to his past history and present occupations. A few minor details are supplied either by the scholiasts or by a brief biography of the poet which is found in some MSS. and which may be attributed with certainty to Suetonius (C. Suetonius Tranquillus, flor. A.D. 150).

Quintus Horatius Flaccus[1] was born on the 8th of December[2] B.C. 65[3] at Venusia, an ancient military colony situated near Mt. Voltur and the river Aufidus, on the confines of Apulia and Lucania[4].

Horace's father was a freedman, possibly a Greek by birth[5].

[1] For the full name cf. *Sat.* II. 6. 37, *Carm.* IV. 6. 44, *Epod.* 15. 12.

[2] For the month cf. *Epist.* I. 20. 27. The day is supplied by Suetonius.

[3] Horace names the year by the consul L. Manlius Torquatus, *Carm.* III. 21. 1 (*nata mecum consule Manlio*) and *Epod.* 13. 6.

[4] For Mt. Voltur, see *Carm.* III. 4. 10. For the rest, *Carm.* IV. 9. 2 (*longe sonantem natus ad Aufidum*), *Sat.* II. 1. 34, 35 (*Lucanus an Appulus anceps | nam Venusinus arat finem sub utrumque colonus*), and *Sat.* I. 6. 73 (where the Venusian boys are said to be *magnis e centurionibus orti*).

[5] *Sat.* I. 6. 6 (*me libertino patre natum*). The foundation for the suggestion that the father was a Greek is merely (1) that he had been a

By profession, he was a tax-collector or debt-collector[1], perhaps also a dealer in salt-fish (*salsamentarius*), if Suetonius may be trusted. From small beginnings[2], he seems to have acquired some fortune, sufficient, at any rate, to warrant him in removing from Venusia to Rome, and devoting himself to his son's education[3]. To his father's fond and judicious care of him, during his school days, Horace more than once bears eloquent testimony[4].

At Rome, Horace was put to an expensive school[5], kept by a crusty old grammarian, L. Orbilius Pupillus, nicknamed 'the flogger.' Here he studied, among other things, the early Latin poets[6] (such as Livius Andronicus) and the *Iliad* of Homer[7].

From school Horace proceeded (about the age of 19, no doubt) to the university of Athens, where he attended the lectures of the Academy[8]. The course would include geometry, logic, moral philosophy and probably also rhetoric or literary criticism. In after years, Horace no longer adhered to the

slave and must have been a foreigner, and (2) that Horace at an early age was sufficiently fluent in Greek to write Greek verses (*Sat.* I. 10. 31—35). It is not known how the father acquired the name of Horatius. According to usage, Flaccus ('flap-eared') would have been his slave-name and Horatius the name of his former master. (See Dict. of Antiq. 3rd ed. s. v. *Nomen.*) The colony of Venusia was enrolled in the *tribus Horatia*, and the father may have been a slave in the service of the town.

[1] *Sat.* I. 6. 86 (*ut fuit ipse, coactor*).

[2] *Sat.* I. 6. 71 (*macro pauper agello*).

[3] *Sat.* I. 6. 71—96, esp. 81, 82 (*ipse mihi custos incorruptissimus omnes | circum doctores aderat*).

[4] Besides *Sat.* I. 6, see also *Sat.* I. 4. 105 sqq.

[5] *Sat.* I. 6. 76—80.

[6] *Epist.* II. 1. 69—71 (*non equidem insector delendave carmina Livi | esse reor, memini quae plagosum mihi parvo | Orbilium dictare*).

[7] *Epist.* II. 2. 41, 42 (*Romae nutriri mihi contigit atque doceri | iratus Grais quantum nocuisset Achilles*).

[8] *Epist.* II. 2. 44, 45 (*adiecere bonae paullo plus artis Athenae, | scilicet ut vellem curvo dinoscere rectum | atque inter silvas Academi quaerere verum*).

Academic opinions in moral philosophy, but professed himself a free thinker inclined to Epicureanism[1].

During his stay at Athens, Horace made the acquaintance of many young Romans of noble birth[2], by whom apparently he was introduced, in September B.C. 44, to M. Junius Brutus[3], the Liberator. Brutus, at this time, was passing through Athens on his way to the province of Macedonia which had been assigned to him (as propraetor) by Julius Caesar before his murder. (Cassius meanwhile was proceeding to his province, Syria.) As governor of Macedonia, Brutus was collecting an army, partly to oppose C. Antonius, who claimed the province as nominee of the senate, and partly to combat some turbulent tribes of Thracians, who were harassing the borders. In this army, Horace received the appointment of military tribune[4]. He marched with the troops through Macedonia and Thrace, crossed the Hellespont, saw a good deal of Asia Minor[5] and returned with the combined forces of Brutus and Cassius to the field of Philippi (Nov. B.C. 42). In the first battle at this place, Brutus was victorious; in the second (twenty days later) he was defeated, and Horace fled[6], never to bear arms again.

[1] *Epist.* I. I. 14 (*nullius addictus iurare in verba magistri*), and *Epist.* I. 4. 16 (*Epicuri de grege porcum*). Cf. also *Carm.* I. 34. 1—5.

[2] Some of them are named in *Sat.* I. 10. 81—87.

[3] Plutarch, *Brutus*, 24.

[4] *Sat.* I. 6. 48 (*quod mihi pareret legio Romana tribuno*). The statement here is doubtless an exaggeration, for there should have been six tribunes to the legion.

[5] It is clear that Horace was at Clazomenae and saw the trial described in *Sat.* I. 7. The rest of his campaigning, before Philippi, is mere matter of inference. He speaks of Thrace in winter (e.g. *Carm.* I. 37. 20) and of the Hellespont (*Epist.* I. 3. 4) as if he had seen them, and he addresses a friend (*Carm.* II. 7. 1, 2) as '*O saepe mecum tempus in ultimum | deducte Bruto militiae duce.*'

[6] *Carm.* II. 7. 9, 10 (*tecum Philippos et celerem fugam | sensi, relicta non bene parmula*). Cf. also *Carm.* III. 4. 26. In *Epod.* I. 16 (written ten years later than Philippi) he describes himself as *imbellis ac firmus parum.*

Soon after the battle, Horace appears to have obtained a pardon from Octavianus and leave to return to Rome. He seems to have travelled nearly all the way by sea and suffered shipwreck, or came near it, at Mons Palinurus on the Lucanian coast[1]. His father was by this time dead, and when he reached Rome, he found himself penniless[2]. It is said that he managed to procure a situation as clerk in some department of the public treasury[3] and that he held this office for about four years (B.C. 41—37). Horace himself says that poverty drove him to making verses[2], but it is unlikely that he found poetry a source of income. More probably he had introductions to some conservative (i.e. republican) coteries, and used his literary talents to make himself welcome, in spite of his poverty. No other society would have received with favour, at that time, such denunciations of civil war as Epodes 7 and 16, two of Horace's earliest pieces.

The compositions of Horace at this period were undoubtedly either satires in the manner of Lucilius (died B.C. 103), or iambic epodes, mostly satirical, in the manner of Archilochus of Paros[4] (flor. B.C. 700). Through these, probably, he obtained the acquaintance of L. Varius and Vergil, who became his fast friends and introduced him to Maecenas[5]. Some nine months

[1] *Carm.* III. 4. 28 and 27. 18.

[2] *Epist.* II. 2. 49—52. (*unde simul primum me dimisere Philippi, | decisis humilem pennis inopemque paterni | et laris et fundi paupertas impulit audax | ut versus facerem.*)

[3] The authorities are Suetonius, who says *scriptum quaestorium comparavit*, and the scholiasts to *Sat.* II. 6. 36.

[4] *Epist.* I. 19. 23—25 (*Parios ego primus iambos | ostendi Latio*). The oldest of the published works is *Sat.* I. 7, which seems to have been written in B.C. 43 or early in 42. *Epode* 16 seems to have been written on hearing the news of the capture of Perusia, B.C. 40. *Sat.* I. 2 and 4 were written before Horace became intimate with Maecenas. *Epode* 7 is assigned to B.C. 36.

[5] *Sat.* I. 6. 54, 55 (*optimus olim | Vergilius, post hunc Varius dixere quid essem*).

afterwards (B.C. 38)[1] Maecenas invited him to join his circle, and Horace's fortune was made.

C. Cilnius Maecenas was now and for long afterwards the right-hand man of Octavianus in all civil affairs. He was very rich, very fond of literary society, and very generous to literary men. His patronage relieved Horace from poverty and from anxiety about his social position, while it provided the necessary stimulus to a poet who was naturally both lazy and fastidious. The subsequent life of Horace has only a few prominent incidents. In the autumn of B.C. 38 he was one of a large party who accompanied Maecenas to Brundisium[2]. In B.C. 35 he published the first book of the Satires. Soon afterwards Maecenas gratified his dearest wish by presenting him with the small estate in the Sabine district[3], to which so many loving allusions are made in Horace's works. It seems to have been his habit, at least in later years, to spend the summer and autumn here[4], the winter at Baiae or Velia or some other seaside resort, and only the spring at Rome[5]. It is likely that Horace was present as a spectator at the battle of Actium in B.C. 31[6]. In B.C. 30 he published the second book of the Satires and, about the same time, the Epodes. About B.C. 23 he published the first three books of the Odes together.

It is obvious, in these works, that the political opinions of Horace had undergone a great change since he fought for the republic at Philippi. By B.C. 31 he had learnt to exult in the

[1] *Ibidem*, 61, 62 (*revocas nono post mense iubesque | esse in amicorum numero*). The year is fixed by *Sat.* II. 6. 40, 41, where Horace says that it is nearly eight years since *Maecenas me coepit habere suorum | in numero*. This satire was written at the end of B.C. 31.

[2] The journey is described in *Sat.* I. 5.

[3] The fullest description is in *Epist.* I. 16. The estate lay in the valley of the Digentia, north of Tibur.

[4] *Epist.* I. 16. 15, 16. (*hae latebrae dulces, etiam, si credis, amoenae, | incolumem tibi me praestant Septembribus horis.*)

[5] *Epist.* I. 7. 1—12.

[6] *Epod.* 1 and 9.

victory at Actium and to hail Caesar as the saviour of society[1]. But there is no sign, even as late as B.C. 20, when the first book of Epistles was published, that Horace was intimate with the emperor. Augustus was perhaps too busy, and too often absent from Rome[2], to cultivate the poet's acquaintance. But the intimacy, whenever it began[3], was of great importance to Horace. He yielded to Augustus what he had refused to Maecenas[4], and resumed the writing of lyric poetry, which he had meant to abandon. Thus in B.C. 17 he wrote the *Carmen Saeculare* by command, and about B.C. 14 the odes *Carm.* IV. 4 and 14, which formed the nucleus of the fourth book. Suetonius, who tells us this, tells us also that *Epist.* II. 1 was written at the express request of Augustus, who wished his name to be connected with a composition of this class[5].

The Fourth Book of the Odes was published about B.C. 14, the Second Book of the Epistles about B.C. 12[6]. It is observable that in these works the name of Maecenas is no longer prominent. The first Satire of the first book, the first Epode, the first Ode, the first Epistle had all been addressed to him in

[1] *Epod.* 9. *Carm.* I. 2 and 37.

[2] He was absent from Rome B.C. 31 to 29 and 27 to 24: was very ill in 23, and was absent again B.C. 22—19 (October).

[3] *Epist.* I. 9 shows that Horace had some acquaintance with Tiberius before B.C. 20, and perhaps *Epist.* I. 13 shows as much acquaintance with Augustus.

[4] *Epist.* I. 1.

[5] Suetonius says, "scripta quidem eius (Augustus) usque adeo probavit mansuraque perpetuo opinatus est, ut non modo saeculare carmen componendum iniunxerit, sed et Vindelicam victoriam Tiberii Drusique privignorum suorum, eumque coegerit propter hoc tribus carminum libris ex longo intervallo quartum addere: post sermones vero quosdam lectos nullam sui mentionem habitam ita sit questus 'irasci me tibi scito, quod non in plerisque eiusmodi scriptis mecum potissimum loquaris. An vereris ne apud posteros infame tibi sit, quod videaris familiaris nobis esse?' Expressitque eclogam ad se cuius initium est: '*Cum tot sustineas,*' etc."

[6] The date of the *Ars Poetica* is very uncertain.

grateful homage for his kindness, but there is no allusion to him in the later publications save an affectionate record of his birthday in *Carm.* IV. 11. It is known, from Tacitus (*Ann.* III. 30), that after B.C. 20 there was a coolness between Maecenas and Augustus[1]. It is clear, too, from Suetonius, that Augustus made efforts to detach Horace from Maecenas, first by offering him a secretaryship, which was declined, and afterwards by encouraging him to familiarity and giving him handsome presents[2]. One may imagine, therefore, that Horace was in an awkward and unhappy position. He was not easy with Augustus but dared not offend him, and perhaps his compliance with the emperor's commands roused some jealousy in Maecenas. But the estrangement, if there was one, between the poet and his patron did not endure. On his deathbed, Maecenas wrote to Augustus 'Horati Flacci, ut mei, memor esto.' He died early in B.C. 8, and Horace followed him to the grave in the same year, on November 27th.

Horace describes himself, in B.C. 20, as 'short, prematurely grey, fond of the sunshine, quick-tempered but easily appeased[3].' Some account of his daily habits in Rome and in the country

[1] Augustus had an intrigue with Maecenas' wife, Terentia, but Tacitus does not mention this.

[2] The following extracts from Suetonius' life of Horace will suffice: 'Augustus epistularum quoque officium obtulit, ut hoc ad Maecenatem scripto significat: 'ante ipse sufficiebam scribendis epistulis amicorum, nunc occupatissimus et infirmus Horatium nostrum a te cupio abducere. Veniet ergo ab ista parasitica mensa ad hanc regiam, et nos in epistulis scribendis adiuvabit.' Ac ne recusanti quidem aut succensuit quicquam aut amicitiam suam ingerere desiit. Exstant epistulae e quibus argumenti gratia pauca subieci: 'sume tibi aliquid iuris apud me, tanquam si convictor mihi fueris; recte enim et non temere feceris quoniam id usus mihi tecum esse volui, si per valetudinem tuam fieri possit.'...Praeterea saepe...homuncionem lepidissimum adpellat unaque et altera liberalitate locupletavit.' Horace had, in his later years, a house at Tibur, which was still shown in Suetonius' time. This is supposed to have been presented to him by Augustus.

[3] *Epist.* I. 20. 24, 25 (*corporis exigui, praecanum, solibus aptum,* | *irasci celerem, tamen ut placabilis essem*).

is given in *Sat.* I. 6 and II. 6. He suffered from dyspepsia and gout or rheumatism, which caused fits of despondency (*Epist.* I. 7 and 8). Even without this information about his health, we might easily infer from his poems that he was not a man of a hearty and energetic temperament.

Of the other Augustan poets in whom we are most interested, Horace certainly knew and loved and admired Vergil by far the best (see esp. *C.* I. 3). He was perhaps familiar with Tibullus (see *C.* I. 33 and *Epist.* I. 4), though Tibullus belonged to the literary circle of Messalla, not to that of Maecenas. He must have known and frequently met Propertius, who was another of Maecenas' *protégés*, but for some reason there was no love lost between the two men. Neither mentions the other, but, if Propertius was not the poet whose impertinence is described in *Sat.* I. 9, it is pretty clear that he was the poet whose vanity is criticised in *Epist.* II. 2. 87 sqq. (See Postgate, *Select Elegies* of Prop. p. xxxii.) Ovid, who was a friend of Propertius, once actually rebukes Horace (*A. A.* II. 271) and omits him from the list of entertaining poets (*A. A.* III. 329—340), though he pays him a tardy compliment after his death (*Trist.* IV. 10. 49).

§ 2. *Chronology of the Odes.*

It is generally believed, though it is hardly certain, that the first three books of the Odes were published together. Suetonius (*supra* p. xiv *n.*) says only that Augustus required Horace to add a fourth book long after the previous three had been published. But internal evidence is strongly in favour of the received opinion. Thus (1) the first ode of the series (I. 1) is addressed to Maecenas, the last but one (III. 29) is also addressed to Maecenas, and the last (III. 30) is a sort of *envoi*, the poet congratulating himself upon his own achievement. The first book of the Epistles is constructed on just this plan. The first letter and the last but one are addressed to Maecenas, the last is a humorous farewell, committing the book to the

world. (2) No ode in the first three Books points clearly to a later date than B.C. 24. On the other hand, there are odes in all three Books which refer to this and earlier dates. Thus III. 14 relates to the return of Augustus from Spain: I. 24 to the death of Quintilius: and I. 29 to the expedition of Aelius Gallus into Arabia. All these events happened in B.C. 24. II. 4 was written near the end of Horace's fortieth year, i.e. B.C. 25. I. 31, II. 15 and III. 6 seem all to refer to the restoration of temples which occupied Augustus in B.C. 28. It is obvious that these odes could have been published together. (3) The first Book cannot have been published before B.C. 24, for it refers, as we have just seen, to events of that year. If the second and third Books were written (in part) and published later, why does Horace, about B.C. 20 (see *Epist.* I. 1. 1—10), speak as if he had long given up the practice of writing lyrics and could not resume it?

If, then, we assume that the first three Books were published together, they must have been published late in B.C. 24 or early in B.C. 23. This date is inferred from the fact that Marcellus, the nephew and adopted son of Augustus, is referred to as the hope of the Caesarian house in *Carm.* I. 12. 45—48; and Licinius Murena, brother-in-law of Maecenas, is addressed in *Carm.* II. 10 and referred to as living in III. 19. Marcellus died in the autumn of B.C. 23, and Murena was executed for conspiracy in B.C. 22. It is not likely that Horace published these references to them after their deaths.

The only other dates proposed are B.C. 19 and B.C. 22. The former date is suggested because I. 3 is supposed to refer to the voyage which Vergil took, to Greece, early in B.C. 19; and other odes, especially II. 9, are thought to refer to the expedition into Armenia of B.C. 20. The date of II. 9, however, seems to be fixed to the end of B.C. 25, or the beginning of 24, by the allusion to *tropaea Augusti Caesaris*, a grand monument so called, voted by the Senate in B.C. 25. (See the concluding note on II. 9.) As to I. 3, it is likely that this ode does not refer to Vergil's last voyage to Greece, for it says nothing about Vergil's ill-health.

The date B.C. 22 was proposed by the late Prof. Sellar because, in Epist. I. 13, Horace, who was sending his odes to Augustus, directs the messenger (one Vinnius Asina) to push on over hills, rivers and bogs, as if Augustus were far away at the time. Prof. Sellar guessed that Augustus was in Sicily or Asia, whither he went in B.C. 22. It is just as likely, however, that Augustus was at Gabii, undergoing the cold-water treatment which cured him of a grave illness in B.C. 23.

(*b*) *The Fourth Book.* The fourth book of the Odes was beyond question written some years after the first three. The opening ode itself, the language of *Epist.* I. I. 1—10, and the express evidence of Suetonius (see p. xiv and *n.*) show that, after the publication of the first three Books, Horace had meant to abandon lyric composition, and only resumed it with reluctance. In the first ode, Horace describes himself as near 50 years of age. Odes 4 and 14 cannot have been written before the winter of B.C. 15, for they celebrate the grand campaign of that year in which Drusus conquered the Vindelici, Tiberius the Raeti. Ode 5 must have been written about the same time, for it complains of the long absence of Augustus, who had gone to Gaul in B.C. 16. Ode 2, perhaps, is a little later, for it was written when Augustus seemed likely to return to Rome soon. As a matter of fact, Augustus returned in July B.C. 13. It seems probable therefore that the book was published in B.C. 14 or early in 13. (On the metrical peculiarities of Book IV. see *infra* pp. xxviii, xxix and the first note to *C.* IV.)

§ 3. *Some Characteristics of Horace's Poetry.*

The Odes of Horace are avowedly imitations of Greek models: but there were Greek models of two quite different kinds, and Horace sometimes imitated them both at the same time. On the one hand, there were *public* odes, such as Pindar (B.C. 480) wrote—dithyrambs, paeans, songs of victory and dirges—solemn and elaborate compositions, intended to be sung by a trained chorus who danced or marched while they sang. On the other hand, there were lyrics such as Alcaeus or

Sappho or Anacreon wrote—songs intended to be sung by one person in a private circle[1].

The lyrics of Horace (though they were meant to be read or recited, not sung) belong entirely in form, and usually in substance, to the latter class. His metres are all borrowed from the Greek song-writers, and his Muse, as he often says, was inclined to be sportive (*iocosa*) rather than solemn[2]. Even in the *Carmen Saeculare* and in *Carm.* IV. 6, which were written for public performance by a chorus, he did not attempt the grand Pindaric elaboration which, he confesses indeed (*Carm.* IV. 2. 25—32), was beyond him. Yet several of the longer and graver odes (see especially III. 3, 4, 5, 11, 27, IV. 4), though still written in song-metres, are quite Pindaric in the treatment of the theme. In III. 3, for instance, the opening truism, the illustrations from many myths, the elaborate invention of Juno's compact and the brief sententious close are all clear imitations of Pindar[3]. The Pindaric tendency, here

[1] *Ars Poet.* 83—85. *Musa dedit fidibus divos puerosque deorum | et pugilem victorem et equum certamine primum | et iuvenum curas et libera vina referre.* Of these lines the first two refer to choral odes, and the third to songs. Lyrical poetry intended for a chorus is sometimes called *melic*.

[2] See *Carm.* I. 6: II. I. 37 and 12. 1—5, 12—16: III. 3. 69: IV. 2 and 15.

[3] The extant odes of Pindar are all 'epinikia,' i.e. celebrations of the victories of certain persons in the great athletic contests of Greece. The following summary of the First Olympian Ode will sufficiently show Pindar's manner of treating a theme:

1—15. Water is the best drink: gold the choicest metal: so are the Olympic games the noblest games.

15—38. Let us sing the praises of Hiero, the victor, who won glory at Olympia, the home of Pelops.

38—55. Song can give currency to falsehoods, but we must not speak evil of deities.

56—85. Poseidon, of his great love, carried off Pelops. The tale that Pelops was killed and eaten is a base invention.

86—150. Because of the misdeeds of his father Tantalus, Pelops

conspicuously seen, to wander into mythology may be noticed too in many of the shorter pieces (e.g. *Carm.* I. 7, 18: II. 4, 13: III. 17: IV. 6). It should be remembered, however, that, in an ode of Pindar, composed for a religious and patriotic festival, a fine local myth, showing forth 'the glories of our birth and state,' was especially appropriate; and that moralizing too was, in Pindar's day, as much expected of the poet as fine images and musical rhythms. He was the popular philosopher, the seer who could discern the tendencies of men's actions and could pronounce upon them with due blame or praise.

Horace derived, then, from his Greek models a certain discursiveness in his treatment of a theme. He took from them also an extreme 'abruptness' of manner, such that it is often difficult to follow the train of his thoughts (see, for instance, I. 7 or II. 2 or III. 4 or IV. 9). This abruptness is due partly to the brevity of his diction and partly to a literary convention. As the poet Gray wrote to his friend Mason, 'extreme conciseness of expression, yet pure, perspicuous and musical, is one of the great beauties of lyric poetry.' And the reason is obvious. In short lines, with a marked rhythmical beat, almost every word becomes emphatic and must deserve to be emphatic. This conciseness necessarily leads to abruptness of thought, for the conjunctions and brief explanatory phrases which, in a freer style of composition, serve to mark the connexion of ideas, are excluded from lyrics by their unemphatic character. It is a convention also, between poets and their audience, that lyrics, however elaborate, should profess to be written on the inspiration of the moment, and should therefore seem to be hurried, unpremeditated, unmethodical. They are spoilt if they become argumentative.

In real inspiration Horace was probably deficient. Certainly

was sent back to earth and, by help of Poseidon, he won Hippodamia to wife in a chariot-race at Olympia.

150—160. From that time forth the glory of the Olympian races has shone abroad.

161—184. I sing the victor, Hiero, wisest and greatest of kings. Win again, Hiero, and be thou first among kings, I among poets.

his poems are not, to use Wordsworth's phrase, 'the spontaneous overflow of powerful feeling.' He himself describes them as laborious (*operosa carmina C.* IV. 2. 31). But they are sincere, that is to say, they are the genuine expression of his thoughts and sentiments; and if they do not reveal to us a man of profound insight or ardent passions or lofty imagination, they show at least sympathy, affection, humour, a generous admiration of great men and noble deeds, and a sturdy pride in his vocation. And a man with these qualities, if his vocation happens to be literature, has always been sure of a lasting success. The tact which results from his sympathy and humour appears in his style as well as in his matter, and his writings have the charm which is recognized as 'companionable.' In our own country, Addison and Lamb, in France, Montaigne and Mme. de Sévigné, are conspicuous examples of the Horatian temperament and of its enduring popularity. And Horace had the advantage of writing in verse and of using a language which gave the utmost assistance to his special literary talent. 'The best words in the best places' is a definition of poetry that Coleridge was fond of repeating. It might serve for a description of Horace's writing. He was gifted by nature with a fine ear and an infinite capacity for taking pains, and he had had a scholarly education. He borrowed, from Greek, metres of peculiar swing, and he had, in his native Latin, a store of sonorous and pregnant words, a terse and lucid grammar, and the liberty to arrange his words to the best advantage. With these resources, he has produced an incomparable series of brilliant phrases ('jewels five words long' Tennyson calls them) which are at once easy to remember and impossible to translate[1].

[1] It is idle to quote instances where almost every line is an instance, but one might choose *simplex munditiis* or *insaniens sapientia* or *splendide mendax* as examples of Horace's untranslateable brevity: *dulce et decorum est pro patria mori* or *nihil est ab omni parte beatum* as examples of finished commonplace: *non indecoro pulvere sordidos* or *intaminatis fulget honoribus* or *impavidum ferient ruinae* as specimens of sonority, and *qui fragilem truci commisit pelago ratem* as an instance of the artful arrangement of contrasted words.

To a writer with this faculty, it matters little that his ideas are scanty and commonplace. His readers have the less trouble in understanding him and agreeing with him, and can surrender themselves to the charm of his diction. It is because we all find in Horace 'what oft was thought but ne'er so well express'd' that he has been used, for so many ages, as the indispensable model of literary excellence.

§ 4. *Some Characteristics of Horace's Latinity.*

Horace's Latin is a good deal affected by the conciseness which, as we have just said (p. xx) was demanded by the perpetually recurring emphases of lyric poetry. For the sake of brevity he often used expressions which may be called 'short cuts,' intended to avoid unemphatic prepositions and conjunctions, and to bring important words closer together. The most striking instances of this practice are his use of the genitive case and of the infinitive mood. His freedom in the use of these constructions was undoubtedly imitated from the Greek, though it is not always possible to produce a Greek parallel for every Horatian instance.

1. The following are examples, in the Odes, of unusual genitives: *diva potens Cypri* (I. 3. 1), *agrestium regnavit populorum* (III. 30. 11), *desine querelarum* (II. 9. 17, 18), *abstineto irarum* (III. 27. 69, 70), *integer vitae scelerisque purus* (I. 22. 1), *patriae exul* (II. 16. 19), *prosperam frugum* (IV. 6. 39), *fertilis frugum* (*Carm. Saec.* 29), *fecunda culpae* (III. 6. 17), *pauper aquae* (III. 30. 11), *dives artium* (IV. 8. 5), *docilis modorum* (IV. 6. 43), probably also *notus animi paterni* (II. 2. 6, though these words need not be construed together)[1].

2. The infinitive mood is often used by Horace, as it is often used in Greek, where in prose a final or a consecutive

[1] The Greek constructions imitated are such as *βασιλεύειν* Πύλου, *λήγειν ἀοιδῆς, ἁγνὸς αἵματος, φυγὰς Ἄργους, πλούσιος χρυσίου, μαθητικὸς μουσικῆς, θαυμάζειν τινὰ τοῦ νοῦ.*

clause (with *ut* and the subj.) would be required[1]. Some of the instances in Horace (e.g. *certat tollere* in I. I. 6, or *gaudet posuisse* I. 34. 16, or *tendentes imposuisse* III. 4. 52) can be paralleled in prose, but the following are extremely bold: *pecus egit visere* (I. 2. 8), *coniurata rumpere* and *furit reperire* (I. 15. 7 and 27), *te persequor frangere* (I. 23. 10), *tradam ventis portare* (I. 26. 3), *laborat trepidare* (II. 3. 11), *urges summovere* (II. 18. 21), *dedit spernere* (II. 16. 39), *impulerit maturare necem* (III. 7. 14—16), *me expetit urere* (*Epod.* 11. 5).

The infinitive is similarly used with adjectives to suggest a purpose or consequence, or to limit the aspect of the epithet[2]: as *indocilis pati* (I. I. 18), *callidus condere* (I. 10. 7), *blandus ducere* I. 12. 11, 12), *praesens tollere* and *dolosus ferre* (I. 35. 2 and 28), *leviora tolli* (II. 4. 11), *pertinax ludere* (III. 29. 53), *efficax eluere* (IV. 12. 20), *veraces cecinisse* (Carm. Saec. 25), *lubricus aspici* (I. 19. 8), *niveus videri* (IV. 2. 59), *nefas videre* (Epod. 16. 14), *nobilis superare* (I. 12. 26), and *dolens vinci* (IV. 4. 62.)

It is obvious that, in many of these instances, a gerund with or without a preposition might have been used. Horace, however, regards the infinitive (in the Greek way) as an indeclinable noun.

These constructions, though found in other Latin poets, are specially characteristic of Horace; but, besides these, he has many other and more common devices to procure that perpetual quaintness which, as Aristotle said, is essential to poetical diction.

3. With adjectives, he is partial to a kind of *hypallage*

[1] The Greek constructions imitated are such as ἀνὴρ χαλεπὸς συζῆν, παρέχω ἐμαυτὸν τῷ ἰατρῷ τέμνειν, θαῦμα ἰδέσθαι, λευκὸς ὁρᾶσθαι.

[2] In the instances above cited, grammarians would call some of the infinitives *prolate* or *complementary*, others *epexegetical* or *explanatory*. The difference between the two kinds is briefly this: the prolate infin. is necessary to limit the meaning of the preceding verb or adjective, while the epexegetical infin. is merely illustrative of the meaning. E.g. *celer irasci* means 'quick to anger,' not 'quick at everything, anger included,' whereas *blandus ducere quercus* does mean 'persuasive to everything, oaks included.'

(i.e. 'inversion of relations'), whereby an epithet is transferred from the producer to the thing produced or vice versa.

Of the first case, *iracunda fulmina* (I. 3. 40), *dementes ruinas* (I. 37. 7), *iratos apices* (III. 21. 19), *invido flatu* (IV. 5. 9), are good enough examples. Instances of the second case are more interesting, because here the meaning of the adjective is somewhat affected. Thus *nigri venti* (I. 5. 7) means, in effect, 'blackening winds,' and *albus* (I. 7. 15) or *candidus* (III. 7. 1), applied to a wind, means 'clearing,' 'brightening.' Similar examples are *palma nobilis* (I. I. 5), *decorae palaestrae* (I. 10. 4), *insigni Camena* (I. 12. 39), *inaequales procellae* (II. 9. 3), *informes hiemes* (II. 10. 5).

Horace is somewhat free in his use of adjectives in *-bilis* or *-ilis*. Thus *flebilis* (I. 24. 9), *amabilis* (II. 9. 13), *docilis* (III. 11. 1 and IV. 6. 43), are equivalent to *defletus*, *amatus*, *doctus*. On the other hand, passive participles, such as *irruptus* (I. 13. 18), *indomitus* (II. 14. 2), *intaminatus* (III. 2. 18), often supply the place of an adjective in *-bilis*.

4. The neuter sing. of an adjective is sometimes used as an adverb: as *dulce ridentem* (I. 22. 23), *lucidum fulgentes* (II. 12. 14), *perfidum ridens* (III. 27. 67), *turbidum laetatur* (II. 19. 6).

5. A few words not used elsewhere (*ἅπαξ λεγόμενα*) occur in the Odes. Such are *inaudax* (III. 20. 3), *exultim* (III. 11. 10), *immetatus* (III. 24. 12), *Faustitas* (IV. 5. 18), *inemori* (Epod. 5. 34).

6. The dative case is many times used for *in* with accus. after a verb of sending: e.g. *terris misit* (I. 2. 1), *mittes lucis* (I. 12. 60), *compulerit gregi* (I. 24. 18), *caelo tuleris* (III. 23. 1), and a similar use may be suspected elsewhere (*e.g. C.* II. 7. 16, IV. 1. 7).

7. Of strange ablatives *Cecropio cothurno* in II. 1. 12 and *coniuge barbara* in III. 5. 5 are conspicuous instances. Abl. of the agent without *ab* occurs perhaps in I. 6. 1 (where see note).

8. Certain oddities in the arrangement of words may also be noticed.

(*a*) An epithet, really qualifying two words, is often put with the second only. E.g. in I. 2. 1 *nivis atque dirae grandinis*: 5. 5 *fidem mutatosque deos*: also I. 31. 16: 34. 8: II. 8. 3: 19. 24: III. 2. 16: 11. 39: IV. 14. 4.

(*b*) Similarly, a verb, which belongs to both parts of a compound sentence, is often inserted in the second part with *-que* or *-ve*: e.g. I. 30. 6 *Gratiae properentque nymphae*: II. 7. 24 *apio curatve myrto.* Also II. 17. 16: 19. 28, 31: III. 4. 12: *Carm. Saec.* 22.

(*c*) Sentences in which a word may be constructed with either of two other words—the so-called construction ἀπὸ κοινοῦ or 'in common'—are frequent. A striking instance is in II. 18. 37 *hic levare functum | pauperem laboribus | vocatus atque non vocatus audit.* Here *laboribus* is appropriate to *levare* and to *functum*: and *levare* is appropriate to *vocatus* and to *audit.* So in II. 11. 11 *consiliis* may be constructed with *minorem* and *fatigas*: and in III. 8. 19 *sibi* with *infestus* or *dissidet.*

That the Romans found something inimitable in Horace's style is evident from the rarity and badness of the attempts to imitate him. The few pieces of sapphics and alcaics in Statius and Ausonius are almost doggrel.

§ 5. *Metres of the Odes.*

The first eleven odes of the 1st Book comprise examples of nearly all the metres used by Horace in the Odes. The only novelties introduced in later books are the Hipponactic stanza of II. 18, the Archilochian of IV. 7 and the Ionic of III. 12.

Metre, in Latin and Greek, is the arrangement of long and short syllables in a line of poetry.

Rhythm is the arrangement of stresses (*ictus*) or loud syllables. In other words, metre is the mode of constructing a line: rhythm is the mode of reading or singing it[1].

For purposes of metre, all long syllables are alike, and all short syllables are alike: but for purposes of rhythm (as in music) long syllables may be of different lengths, and short syllables may be of different lengths.

[1] In English metre and rhythm are identical, for with us a syllable which has stress is long, and a syllable which has no stress is short.

In Horace's Odes, we know the metres, but we do not know the rhythms. In other words we do not know how Horace himself would have read and scanned his lines. For instance, the First Ode of the First Book consists of lines of this metre: – – – ⏑ ⏑ – – ⏑ ⏑ – ⏑ ⏓. But the lines may be scanned and read in several different ways: thus

(1) Maécе | nás ata | vís | édite | régi | bús.
(2) Maéce | nás atavis | édite reg | ibús.
(3) Maéce | nás ata | vís | édite | régibus.
(4) Maécenas at | avís edi | te régibus.

Of these methods, the first represents the original Greek rhythm: the second, the scansion which was adopted by grammarians nearly contemporary with Horace: the third, a possible scansion which occurs naturally to an English reader: the fourth is an old-fashioned method which is seldom mentioned now, but which has some merits.

That Horace usually employed the second method, is rendered probable by such lines as

exegi monumentum aere perennius (III. 30. 1)
or *perrupit Acheronta Herculeus labor* (I. 3. 36):

still more by such a line as

dum flagrantia detorquet ad oscula (II. 12. 25).

These instances suggest that there was not such a pause on the sixth syllable as is required by the first method or the third.

But it would seem that, in this matter of 'pause,' Horace was not likely to be consistent. Witness his treatment of *synapheia.*

Synapheia is the 'connexion' of line with line, so that (among other effects) a syllable liable to elision may not conclude a line if the next line begins with a vowel. Horace, as a rule, follows the Greek lyrists in maintaining synapheia, and several times elides a concluding syllable before a vowel at the beginning of the next line, or divides a word between two lines. See, for elision, II. 2. 11: 3. 27: 16. 34: III. 29. 35: IV. 1. 35: 2. 22 and 23: *Carm. Saec.* 47: and, for division, I. 2. 19: 25. 11: II. 16. 7. But in I. 2. 41 and 47: I. 8. 3: I. 12. 6 and 7, and many

other places, synapheia is ignored and hiatus permitted. Hiatus, of course, implies a slight pause, while synapheia implies that there was no pause between two lines.

For reasons such as these, it is impossible to put forward an authoritative scansion to Horace's lines. In the metrical schemes here subjoined no scansion will be suggested, but the original (i.e. the Greek) rhythm will be given in musical notation according to the theories of Dr J. H. H. Schmidt[1]. It will be seen that Dr Schmidt divides a line into bars of equal length, i.e. occupying the same time in delivery.

In the metrical schemes, a comma marks the caesura or diaeresis, i.e. the point which must coincide with the end of a word[2].

It remains to be added that all the odes of Horace seem to be divisible into stanzas of four lines. The only exceptions are IV. 8, which there are many reasons for rejecting in whole or in part: and III. 12, which consists of four periods of ten feet each. The metres were undoubtedly borrowed by Horace from the Greek lyrists, especially Alcaeus, but he has introduced many small alterations, such as the use of long syllables where the Greeks allowed shorts, and the regular use of caesura where the Greeks had none.

1. The **Alcaic** stanza is used in 37 odes, viz.:

I. 9. 16. 17. 26. 27. 29. 31. 34. 35. 37.
II. 1. 3. 5. 7. 9. 11. 13. 14. 15. 17. 19. 20.
III. 1. 2. 3. 4. 5. 6. 17. 21. 23. 26. 29.
IV. 4. 9. 14. 15.

[1] *Rhythmic and Metric of the Classical Languages*, translated by Dr J. W. White.

[2] Technically, *caesura* is the division of a foot between two words, so that part of the foot belongs to one word, the remainder to another. *Diaeresis*, on the other hand, is the division of feet from one another so that one foot ends with a word, while the next begins a new word. Thus, in the bucolic hexameter, there is caesura in the third foot and diaeresis between the fourth and fifth: as

Nos patri | ae fi | nes et | dulcia | linquimus | arva.

The metrical scheme is :

1, 2. ≚ – ⏑ – –, – ⏑ ⏑ – ⏑ ⏓ (eleven syllables).

3. ≚ – ⏑ – – – ⏑ – ⏓ (nine syllables).

4. – ⏑ ⏑ – ⏑ ⏑ – ⏑ – ⏓ (ten syllables).

The first two lines begin with a short syllable only 18 times (out of 634 examples)[1].

The diaeresis (which was not used by the Greeks) after the fifth syllable is neglected in I. 16. 21 : 37. 5 : 37. 14 : II. 17. 21 : IV. 14. 17. Elision occurs at the diaeresis in III. 1. 5 : 4. 49. The fifth syllable is short in III. 5. 17 : and possibly III. 23. 18.

In the third line, the first syllable is short only 10 times in 317 examples. The fifth syllable is, in Horace, always long, though in Alcaeus it appears to have been always short. A most important rule in the construction of this line is that it shall not end with two dissyllabic words. Such an ending occurs only 8 times, viz. I. 16. 4 : 26. 7 : 29. 11 : II. 1. 11 : 13. 27 : 14. 11 : 19. 7 : 19. 11 : and in 5 of these eight instances, the first dissyllable is repeated at the beginning of the next line (e.g. II. 13. 27 *dura navis* | *dura fugae mala*).

In the fourth line, there is usually caesura after the fourth syllable, but the main rule is that the line shall not begin with two trisyllabic words (e.g. *tristia tempora*).

Synapheia of the third and fourth lines occurs in II. 3. 27 : III. 29. 35, but is conspicuously neglected in I. 16. 27 : 17. 13 : II. 13. 7. Yet, on the whole, synapheia is usually respected. 'An Alcaic line does not often end with a short vowel, even when the next line begins with a consonant.' (Ramsay, *Latin Prosody*, p. 212.)

The original rhythm, according to Dr Schmidt, was :

1, 2. 

3. 

4. 

[1] In the IVth Book, the opening syllable is always long.

This rhythm is trochaic, with an *anacrusis* (or 'striking-up' syllable) at the beginning of lines 1, 2, 3.

2. The **Sapphic** stanza is used in 25 odes, viz.:

I. 2. 10. 12. 20. 22. 25. 30. 32. 38.
II. 2. 4. 6. 8. 10. 16.
III. 8. 11. 14. 18. 20. 22. 27.
IV. 2. 6. 11 and *Carmen Saeculare.*

The stanza seems to have been invented by Alcaeus, though it is named after Sappho. The metrical scheme is:

1, 2, 3. – ⏑ – – –, ⏑ ⏑ – ⏑ – ⏓ (eleven syllables).
4. – ⏑ ⏑ – ⏓ (five syllables).

The longer line is called *the lesser Sapphic:* the shorter the *Adonius.*

In the longer line Horace always has the fourth syllable long, whereas Sappho (and Catullus) often had it short.

Horace has also introduced a caesura, which was not used by Sappho. This caesura, in the first three Books, generally occurs after the 5th syllable, and only occasionally after the 6th (e.g. I. 10. 1, 6, 18), but in the fourth Book and *Carm. Saec.* it is very frequently placed after the 6th syllable (in fact, 39 times in only four compositions).

Synapheia is obviously respected between the 2nd and 3rd lines in II. 2. 18: 16. 34: IV. 2. 22; where final syllables are elided: and between the 3rd and 4th lines in I. 2. 19: 25. 11: II. 16. 7: IV. 2. 23: *Carm. Saec.* 47, where either a word is divided (as in the first three passages) or a syllable elided (as in the last two).

Yet hiatus between the lines frequently occurs, as in I. 2. 41 and 47: 12. 6 and 7 etc.

The original rhythm, according to Dr Schmidt, was trochaic and may be represented thus:

1, 2, 3. 

4. 

3. A stanza called the *Greater Sapphic* is used in I. 8. It consists of couplets of the following form:

1, 3. – ⏑ ⏑ – ⏑ – ⏒.

2, 4. – ⏑ – – –, ⏑ ⏑ –, – ⏑ ⏑ – ⏑ – ⏓.

It will be seen that the first line is longer by two syllables than the Adonius, and the second line is longer by four (– ⏑ ⏑ –) than the lesser Sapphic.

The original rhythm is said to be:

1, 3. 

2, 4. 

4. The metres called **Asclepiad** are founded on the following lines:

(*a*) – – – ⏑ ⏑ –, – ⏑ ⏑ – ⏑ ⏓ ('lesser Asclepiad').

(*b*) – – – ⏑ ⏑ –, – ⏑ ⏑ –, – ⏑ ⏑ – ⏑ ⏓ ('greater Asclepiad').

(*c*) – – – ⏑ ⏑ – ⏑ ⏓ ('Glyconic').

(*d*) – – – ⏑ ⏑ – – ('Pherecratic').

In the Lesser Asclepiad, the caesura is neglected in II. 12. 25 and IV. 8. 17. A short syllable is lengthened at the caesura in I. 13. 6: III. 16. 26.

In the Greater Asclepiad there are two caesuras, but the second is neglected in I. 18. 16.

In the Glyconic, the second syllable is perhaps short in I. 15. 24 and 36.

These lines are combined by Horace into four-line stanzas of different kinds thus:

(A) The *First Asclepiad* stanza employs (*a*) alone. See I. 1, III. 30, IV. 8.

(B) The *Second Asclepiad* has (*b*) alone. See I. 11 and 18: IV. 10.

(C) The *Third Asclepiad* has couplets of (*a*) and (*c*). See I. 3. 13. 19. 36. III. 9. 15. 19. 24. 25. 28. IV. 1. 3.

(D) The *Fourth Asclepiad* has (*a*) thrice repeated, followed by (*c*). See I. 6. 15. 24. 33. II. 12. III. 10. 16. IV. 5. 12.

(E) The *Fifth Asclepiad* has (*a*) twice repeated, then (*d*), then (*c*). See I. 5. 14. 21. 23. III. 7. 13. IV. 13.

The original rhythms are said to be:

(*a*) 

(*b*) 

(*c*) 

(*d*) 

5. The *Alcmanian* stanza is used in I. 7 and 28, and in Epode 12. It consists of couplets made up of an ordinary dactylic hexameter, followed by a dactylic tetrameter.

1, 3. – ⏖ | – ⏖ | –, ⏖ | – ⏖ | – ⏑⏑ | – ⏓.

2, 4. – ⏖ | – ⏖ | – ⏖ | – ⏓.

In the second line, there is usually a caesura in the second or third dactyl.

The rhythm is really dactylic, i.e. each dactyl is of the value  and each spondee of the value .

6. The other metres used in the Odes are exhibited only in single specimens, which are treated in the notes as they severally occur (see II. 18. III. 12. IV. 7). But the metre of I. 4 may be specially noticed here.

It is called the *Fourth Archilochian*, and consists of a four-line stanza in which the lines are arranged as follows:

1, 3. – ⏖ – ⏖ –, ⏖ – ⏑⏑, – ⏑ – ⏑ – –.

2, 4. ⏑ – ⏑ – ⏒, – ⏑ – ⏑ – –.

The first line is called 'the greater Archilochian': the second is an 'iambic trimeter catalectic'[1].

This combination is so curious that Dr Schmidt thinks that Horace must have read the dactyls as , not as , so that the rhythm becomes trochaic, thus:

1, 3.



2, 4. 

[1] A 'catalectic,' or 'stopping' line, is one which comes to an end in the middle of a foot.

§ 6. *Order of the Odes.*

Though there is some reason to suspect slight interpolations in the Odes (see below, p. xxxiv), there is no reason for doubting that the present arrangement of the poems is substantially that of Horace himself. But the order is clearly not chronological: e.g. I. 24 was written in B.C. 24, while III. 1—6 were written in B.C. 27. Nor are poems of one kind, either in subject or metre, placed together, for (e.g.) political poems and Alcaic odes occur in all parts of the collection.

But we can often discern special reasons for placing single odes or groups of odes in particular places. Thus I. 1, II. 20, III. 29 and 30, IV. 1, are obviously appropriate to their places: the six great odes at the beginning of Book III. form a definite cycle, and it is not an accident that the first nine odes of Book I. are specimens of nearly all the metres that Horace attempted, or that the first three odes are addressed to Maecenas, Augustus and Vergil.

In regard to the bulk of the poems, however, it is likely that Horace deliberately threw them into some confusion in order to favour that appearance of inspiration and unpremeditatedness which, as was noticed above (p. xx), was one of the conventions of lyrical composition. His Muse, he would have us believe, was a whimsical lady, but we may say of her, as Congreve said of Fair Amoret,

> "Careless she is with artful care,
> Affecting to seem unaffected."

One noticeable device for securing this effect was to place in juxtaposition odes written in different moods, the grave with the gay, the lively with the severe (e.g. I. 12 and 13, 24 and 25, 37 and 38: II. 3 and 4: III. 6 and 7). Another is to pretend that the casual thought of one ode suggested the whole theme of the next, as the mention of Fortune in I. 34 suggests I. 35, and the mention of a holiday in III. 17 suggests III. 18. Contrasts of subject too are not infrequent, as where in II. 6 and 7 the quiet

stay-at-home life of Horace gives extra point to his welcome of the wanderer Pompeius: and in III. 23 and 24 the praise of simple piety leads up to a denunciation of wealth.

§ 7. *The Text.*

Horace's works, as he himself prophesied (*Epist.* I. 20. 17, 18), soon became one of the regular Roman schoolbooks. They were so in the time of Quintilian and Juvenal (say A.D. 100), and remained so in the time of Ausonius (say A.D. 380). Vergil, too, shared the same fate (see Mayor's note on Juvenal VII. 227). But while of Vergil we have several MSS. complete or fragmentary, which date from a very high antiquity (earlier than A.D. 500), we have only one of Horace which is as old as the 9th century. Most of the extant MSS. of Horace were written in the 10th century or later.

Moreover, no extant MS. of Horace seems to have been written in Italy. The oldest, called B (*Bernensis*, of the 9th century), is a fragmentary copy written in Ireland. The others appear to have been all written in France or Germany after that revival of schools and of literary studies which Charlemagne introduced with the assistance of Alcuin of York (about A.D. 820). There is evidence that Horace was well known to some students at this time, though many years must have elapsed before the reading of profane poets was permitted in the cathedral schools of the German Empire. At Paderborn, for instance, it was not till after A.D. 1000 that it could be said 'viguit *Horatius*, magnus et *Virgilius*, *Crispus* ac *Salustius* et *Urbanus Statius*.' (See Maitland's *Dark Ages*, Nos. XI. and VIII. and *Class. Review* 1894, p. 305.)

Of the extant MSS., other than B, the chief are Aφψλπ, all now at Paris: δ and *d*, both in the British Museum: R, now in the Vatican (though it was written in Alsace): *l* at Leyden: *a* at Milan: *v* at Dessau. All these, with some others, are assigned to the 10th century, and there are many more of later date.

Most of the oldest MSS. have been inspected by more than one editor, but the fullest collation will be found in the editions of O. Keller and A. Holder (see esp. their *editio minor* of 1879).

The text of Horace presented in these MSS. is not in a satisfactory state: that is to say, it leaves grave doubt, in very many places, as to what Horace really wrote. Apart from the numerous passages where we have two alternative readings, both good (see next page), there are places where there are alternatives both bad (e.g. III. 4. 10 *limen Apuliae*, or III. 24. 4 *mare Apulicum*, or Epod. 9. 17 *ad hunc*), and places where the MSS. are agreed but the reading can hardly be sound (e.g. I. 20. 10 *bibes*, I. 23. 5 *veris adventus*, II. 2. 2 *inimice*, III. 26. 7 *arcus*, IV. 2. 49 *teque*). And there are many places, too, where interpolation may reasonably be suspected: such as I. 31. 13—16, III. 11. 17—20, and IV. 8 (either the whole or part). In this matter it should be remembered that epigrams were interpolated in Martial's works in his own life-time (as he himself complains, e.g. I. 54, X. 100), and that Horace, being a schoolbook, was especially liable to interpolation. A good schoolmaster, for instance, in commenting on Horace's style, would doubtless compose a stanza now and again, to show the trick of it, and some of these imitations, written in the margin of the text, with other notes for lessons, might easily pass into the text itself[1].

The question, however, whether a certain stanza is interpolated, or a certain reading is good enough for Horace, must always remain open, unless some more authoritative MS. is discovered. But the existing MSS. undoubtedly prove that the text of Horace was, in very ancient times, doubtful, and was emended by good scholars. A considerable number of our

[1] It is observable, here, that in the Appendix on prosody to the *Ars Grammatica* of Diomedes, a grammarian of the 4th century, only 35 Odes are ascribed to Bk. I. (omitting 22, 25, 35): only 19 to Bk. II. (omitting 16), and only 25 to Bk. III. The Harleian MS. No. 2724, in the British Museum, has at the end some Sapphics beginning

Flante cum terram Zephyro solutam
Floribus vestit redimita terra.

MSS. contain, at the end of the Epodes, the following *subscriptio:*

Vettius Agorius Basilius Mavortius v.c. et inl. (vir consularis et inlustris) *ex com̃. dom̃.* (ex comite domestico) *ex coñs. or̃d.* (ex consule ordinario) *legi et ut potui emendavi conferente mihi Magistro Felice oratore urbis Romae.*

This Mavortius was consul A.D. 527, and probably edited both the odes and the epodes. Unfortunately, it is not possible to restore his edition even from the MSS. which bear his *subscriptio*, for these MSS. differ from one another at most of the crucial points. But it is plain that our copies are descended from two editions of Horace, that of Mavortius for one, and another of which we do not know the origin. These editions differed from one another in a great number of single words: e.g.

Carminum, I.	4.	8	*visit, urit.*
	18.	5	*increpat, crepat.*
	27.	13	*voluptas, voluntas.*
	28.	15	*mors, nox.*
	32.	1	*poscimus, poscimur.*
	35.	17	*saeva, serva.*
II.	3.	28	*exitium, exilium.*
	13.	8	*laborem, laborum.*
	20.	13	*ocior, notior.*
III.	3.	34	*ducere, discere.*
	5.	37	*aptius, inscius.*
	8.	27	*rape, cape.*
	14.	6	*divis, sacris.*
	15.	2	*fige, pone.*
	19.	27	*Rhode, Chloe.*
	23.	19	*mollivit, mollibit.*
	27.	48	*monstri, tauri.*
	29.	34	*aequore, alveo.*
IV.	2.	58	*ortum, orbem.*
	4.	36	*dedecorant, indecorant.*
	7.	17	*vitae, summae.*
	13.	14	*cari, clari.*
	14.	28	*meditatur, minitatur.*

Epodon,	2. 25	*ripis, rivis.*
	5. 15	*implicata, illigata.*
	5. 58	*suburanae, suburbanae.*
	16. 61	*astri, austri.*
	17. 11	*unxere, luxere.*
	17. 64	*laboribus, doloribus.*
Carmen Saeculare,	23	*totiens, totidem.*
	65	*arces, aras.*

In these instances (and many more might have been given) there is usually little to be said in favour of one reading and against the other, and the MSS. are very fairly divided between the two. But the MSS. which agree in one reading do not agree in the next, and very often indeed both readings together are recorded in the same MS.

One or two examples will illustrate the extreme perplexity of the authorities. In *C.* I. 2. 18 the absurd reading *jactat velorum* (for *ultorem*) appears in seven MSS. *φψλlδzπ*. It would naturally be supposed that these MSS. were derived from one source, but in I. 4. 8, *λlπ* read *urit* while *φψδz* read *visit* (which *λl* also record as a variant). In I. 9. 6 *φψδπ* have the absurd reading *largiri potis* for *large reponens*, but in 8. 2 *δπ* have *hoc deos oro*, while *φψ* have *te deos oro.* Again, only three MSS. *λlu* omit the line I. 5. 13, but 12. 26, which is also omitted in *λl*, is not omitted in *u*, but is omitted in *δzπL*. One is perpetually baffled by difficulties of this kind in attempting to trace the history and connexions of our MSS. It would seem that the monks, who wrote our copies, had more than one text before them, or one text smothered with notes and corrections, and as most of the copies were made about the same time, it is impossible to distinguish two or three of them as being the source, or as representing the source, of all the rest.

A very large body of marginal notes or *scholia* on Horace has come down to us. They are in the main derived from two commentaries on Horace, written by Pomponius Porphyrion and Helenius Acron. Porphyrion appears to have lived about A.D. 200, and Acron still earlier, for he is cited (on *Sat.* I. 8. 25) by Porphyrion. But the notes which we now have under the

name of Acron were evidently put together by a writer who lived some time after the Roman Empire had adopted Christianity. These *scholia* are not of much assistance in the attempt to restore the words of Horace himself. Often they do not comment on the words in dispute and, when they do, Porphyrion often supports one reading, Acron the other. Sometimes, too, one reading is quoted as a heading to a note while the note itself explains the other. No editor has at present found the clue to all this tangle. Messrs Keller and Holder, who have examined far more MSS. than anybody else, have divided them into three classes, but the grounds on which they base this division are most unsatisfactory.

The chief editions of the text of Horace during the last 350 years are those of M. A. Muretus (Venice, 1551), D. Lambinus (Lyons, 1561), J. Cruquius (Antwerp, 1578), D. Heinsius (Leyden, 1605), T. Faber (Saumur, 1671), R. Bentley (Cambridge, 1711), C. Fea (Rome, 1811), F. Pottier (Paris, 1823), A. Meineke (Berlin, 1834), P. H. Peerlkamp (Haarlem, 1834), J. C. Orelli (Zurich, 1837), W. Dillenburger (Bonn, 1844), F. Ritter (Leipzig, 1856), K. Lehrs (Leipzig, 1859), H. A. J. Munro (Cambridge, 1869), O. Keller and A. Holder (ed. major, Leipzig, 1864—1870 and ed. minor, Leipzig, 1879). Among these, the edition of J. Cruquius is especially noteworthy because it is founded mainly on some MSS. (Blandinii) which formerly existed at Ghent (Blandenberg Abbey), but which were burnt in 1566 soon after Cruquius collated them. One of them, which editors call V (*vetustissimus*), was a very good MS., but not specially good in the odes. Fea used the MSS. now in Italy: Orelli those in Switzerland: Pottier those in Paris. Other editors have chosen MSS. in different libraries. Keller and Holder have inspected about 50 MSS. and have carefully collated about 25 in various countries.

The chief commentaries on Horace, at least in regard to the collection of illustrative matter, are those of Orelli and Dillenburger.

§ 8. *Imitations of Greek Poets.*

The following collection of fragments from Greek poets is taken from the edition of Horace by Keller and Häussner (Leipzig and Prague, 1885). It consists of passages which Horace seems to have imitated in thought or metre.

1. *C.* I. 1.—Pindari *frag.* 221 (ed. Bergk[4]).

. . Ἀελλοπόδων μέν τιν' εὐφραίνοισιν ἵππων
τίμια καὶ στέφανοι, τοὺς δ' ἐν πολυχρύσοις θαλάμοις βιοτά·
τέρπεται δὲ καί τις ἔπι (φρασὶν) οἶδμ' ἐνάλιον
ναΐ θοᾷ σῶς διαστείβων . . .

2. *C.* I. 9.—Alcaei *fr.* 34.

Ὕει μὲν ὁ Ζεύς, ἐκ δ' ὀράνω μέγας
χείμων, πεπάγασιν δ' ὑδάτων ῥόαι.
— — — — —

— — — —
κάββαλλε τὸν χείμων', ἐπὶ μὲν τίθεις
πῦρ, ἐν δὲ κίρναις οἶνον ἀφειδέως
μέλιχρον, αὐτὰρ ἀμφὶ κόρσᾳ
μάλθακον ἀμφι . . . γνόφαλλον.

3. *C.* I. 10.—Alcaei *fr.* 5.

Χαῖρε Κυλλάνας ὃ μέδεις, σὲ γάρ μοι
θῦμος ὔμνην, τοι κορύφαις ἐν αὔταις
Μαῖα γέννατο Κρονίδᾳ μίγεισα.

4. *C.* I. 12.—Pindari *Olymp.* 2. 1 sq.

Ἀναξιφόρμιγγες ὕμνοι,
τίνα θεόν, τίν' ἥρωα, τίνα δ' ἄνδρα κελαδήσομεν;

5. *C.* I. 14.—Alcaei *fr.* 18.

Ἀσυνέτημι τῶν ἀνέμων στάσιν·
τὸ μὲν γὰρ ἔνθεν κῦμα κυλίνδεται,
τὸ δ' ἔνθεν· ἄμμες δ' ἀν τὸ μέσσον
νᾶϊ φορήμεθα σὺν μελαίνᾳ,
χείμωνι μοχθεῦντες μεγάλῳ μάλα·
περ μὲν γὰρ ἄντλος ἰστοπέδαν ἔχει,
λαῖφος δὲ πὰν ζάδηλον ἤδη
καὶ λάκιδες μέγαλαι κατ' αὖτο·
χόλαισι δ' ἄγκοιναι.

6. *C.* I. 18.—Alcaei *fr.* 44.

Μηδὲν ἄλλο φυτεύσῃς πρότερον δένδριον ἀμπέλω.

7. *C.* I. 23.—Anacreontis *fr.* 51.

Ἀγανῶς οἷά τε νεβρὸν νεοθηλέα
γαλαθηνόν, ὅστ' ἐν ὕλης κεροέσσης
ἀπολειφθεὶς ὑπὸ μητρὸς ἐπτοήθη.

8. *C.* I. 27, cf. III. 19. 9 sqq.—Anacreontis *fr.* 63.

Ἄγε δή, φέρ' ἡμίν, ὦ παῖ,
κελέβην, ὄκως ἄμυστιν
προπίω, τὰ μὲν δέκ' ἐγχέας
ὕδατος, τὰ πέντε δ' οἴνου
κυάθους, ὡς ἀνυβριστί
ἀνὰ δηὖτε βασσαρήσω.

* *
*

ἄγε δηὖτε μηκέθ' οὕτω
πατάγῳ τε κἀλαλητῷ
Σκυθικὴν πόσιν παρ' οἴνῳ
μελετῶμεν, ἀλλὰ καλοῖς
ὑποπίνοντες ἐν ὕμνοις.

9. *C.* I. 34. 12 sqq.—Archilochi *fr.* 56.

Τοῖς θεοῖς τίθει τὰ πάντα· πολλάκις μὲν ἐκ κακῶν
ἄνδρας ὀρθοῦσιν μελαίνῃ κειμένους ἐπὶ χθονί,
πολλάκις δ' ἀνατρέπουσι καὶ μάλ' εὖ βεβηκότας
ὑπτίους κλίνουσ' . . .

10. *C.* I. 37.—Alcaei *fr.* 20.

Νῦν χρὴ μεθύσθην καί τινα πρὸς βίαν
πώνην, ἐπειδὴ κάτθανε Μύρσιλος.

11. *C.* II. 2.—Comici cuiusdam versus a Plutarcho (περὶ δυσωπίας 10) servatus:

Οὐκ ἔστ' ἐν ἄντροις λευκός, ὦ ξέν', ἄργυρος.

12. *C.* II. 7. 9 sqq.—Archilochi *fr.* 6.

Ἀσπίδι μὲν Σαΐων τις ἀγάλλεται, ἣν παρὰ θάμνῳ
ἔντος ἀμώμητον κάλλιπον οὐκ ἐθέλων·
αὐτὸς δ' ἐξέφυγον θανάτου τέλος· ἀσπὶς ἐκείνη
ἐρρέτω· ἐξαῦτις κτήσομαι οὐ κακίω.

13. *C.* II. 18.—Bacchylidis *fr.* 28.

Οὐ βοῶν πάρεστι σώματ', οὔτε χρυσός, οὔτε πορφύρεοι τάπητες,
ἀλλὰ θυμὸς εὐμενής,
Μοῦσά τε γλυκεῖα καὶ Βοιωτίοισιν ἐν σκύφοισιν οἶνος ἡδύς.

14. *C.* III. 2. 13.—Tyrtaei *fr.* 10.

Τεθνάμεναι γὰρ καλὸν ἐπὶ προμάχοισι πεσόντα
  ἄνδρ' ἀγαθὸν περὶ ᾗ πατρίδι μαρνάμενον.

15. *C.* III. 2. 14.—Simonidis *fr.* 65.

Ὁ δ' αὖ θάνατος κίχε καὶ τὸν φυγόμαχον.

16. *C.* III. 2. 25.—Simonidis *fr.* 66.

Ἔστι καὶ σιγᾶς ἀκίνδυνον γέρας.

17. *C.* III. 4.—Alcmanis *fr.* 45.

Μῶσ' ἄγε, Καλλιόπα, θύγατερ Διός,
ἄρχ' ἐρατῶν ἐπέων . . .

18. *C.* III. 11. 9 sqq.—Anacreontis *fr.* 75.

Πῶλε Θρηκίη, τί δή με λοξὸν ὄμμασιν βλέπουσα
νηλεῶς φεύγεις, δοκέεις δέ μ' οὐδὲν εἰδέναι σοφόν;

* *
*

νῦν δὲ λειμῶνάς τε βόσκεαι κοῦφά τε σκιρτῶσα παίζεις·
δεξιὸν γὰρ ἱπποσείρην οὐκ ἔχεις ἐπεμβάτην.

19. *C.* III. 12.—Alcaei *fr.* 59.

Ἔμε δείλαν, ἔμε πασᾶν κακοτάτων πεδέχοισαν.

20. *C.* IV. 3.—Hesiodi *theog.* 81 sqq.

Ὅντινα τιμήσωσι Διὸς κοῦραι μεγάλοιο
γεινόμενόν τε ἴδωσι διοτρεφέων βασιλήων,
τῷ μὲν ἐπὶ γλώσσῃ γλυκερὴν χείουσιν ἐέρσην,
τοῦ δ' ἔπε' ἐκ στόματος ῥεῖ μείλιχα . . .

21. *Epod.* 6. 13.—Archilochi *fr.* 94.

Πάτερ Λυκάμβα, ποῖον ἐφράσω τόδε;
  τίς σὰς παρήειρε φρένας;
ᾗς τὸ πρὶν ἠρήρησθα· νῦν δὲ δὴ πολὺς
  ἀστοῖσι φαίνεαι γέλως.

22. *Ep.* 13.—Anacreontis *fr.* 6.

Μεὶς μὲν δὴ Ποσιδηϊὼν
ἕστηκεν, νεφέλας δ' ὕδωρ
βαρύνει, Δία τ' ἄγριοι
  χειμῶνες κατάγουσιν.

CARMINUM

LIBER PRIMUS.

I.

Maecenas atavis edite regibus,
o et praesidium et dulce decus meum:
sunt quos curriculo pulverem Olympicum
collegisse iuvat metaque fervidis
evitata rotis palmaque nobilis
terrarum dominos evehit ad deos:
hunc, si mobilium turba Quiritium
certat tergeminis tollere honoribus;
illum, si proprio condidit horreo
quicquid de Libycis verritur areis.

I. 5—10. With our punctuation, *hunc* of l. 7 is governed by *iuvat* supplied from l. 4, though a distinct sentence *palmaque—deos* intervenes. Many eminent scholars, from Pontanus (ob. 1639) to Dr Kennedy, have preferred to put a full stop at *nobilis*, so that *terrarum* etc. begins a new sentence: 'It raises to the gods this man if the crowd' etc. This corrects the grammar and removes any doubt as to the meaning

gaudentem patrios findere sarculo
agros Attalicis condicionibus
numquam demoveas, ut trabe Cypria
Myrtoum pavidus nauta secet mare;
luctantem Icariis fluctibus Africum
mercator metuens otium et oppidi
laudat rura sui: mox reficit rates
quassas, indocilis pauperiem pati.
est qui nec veteris pocula Massici
nec partem solido demere de die
spernit, nunc viridi membra sub arbuto
stratus, nunc ad aquae lene caput sacrae.
multos castra iuvant et lituo tubae
permixtus sonitus bellaque matribus
detestata. manet sub Iove frigido
venator tenerae coniugis immemor,
seu visa est catulis cerva fidelibus,
seu rupit teretis Marsus aper plagas.
me doctarum hederae praemia frontium
dis miscent superis, me gelidum nemus
Nympharumque leves cum Satyris chori
secernunt populo, si neque tibias
Euterpe cohibet nec Polyhymnia
Lesboum refugit tendere barbiton.
quodsi me lyricis vatibus inseres,
sublimi feriam sidera vertice.

of *terrarum dominos*, but the construction and the choice of words (*evehit—tollere*) and the sense (esp. *evehit illum si condidit* etc.) are very awkward. In favour of the text, cf. IV. 2. 17 *quos Elea domum reducit Palma caelestes*, where the idea of *palma—deos* is repeated, and observe that, after the first two lines, we get a break at ll. 6, 10, 14, 18, 22. These breaks mark the original stanzas, for the first two lines and the last two were obviously added after the ode was finished.

II.

Iam satis terris nivis atque dirae
grandinis misit pater et rubente
dextera sacras iaculatus arces
terruit urbem,

terruit gentis, grave ne rediret
saeculum Pyrrhae nova monstra questae,
omne cum Proteus pecus egit altos
visere montis,

piscium et summa genus haesit ulmo,
nota quae sedes fuerat columbis,
et superiecto pavidae natarunt
aequore dammae.

vidimus flavum Tiberim retortis
litore Etrusco violenter undis
ire deiectum monumenta regis
templaque Vestae,

Iliae dum se nimium querenti
iactat ultorem, vagus et sinistra
labitur ripa Iove non probante u-
xorius amnis.

audiet civis acuisse ferrum,
quo graves Persae melius perirent,
audiet pugnas vitio parentum
rara iuventus.

quem vocet divum populus ruentis
imperi rebus? prece qua fatigent
virgines sanctae minus audientem
carmina Vestam?

cui dabit partis scelus expiandi
Iuppiter? tandem venias precamur
nube candentis umeros amictus,
augur Apollo;

sive tu mavis, Erycina ridens,
quam Iocus circum volat et Cupido;
sive neglectum genus et nepotes
respicis, auctor

heu nimis longo satiate ludo,
quem iuvat clamor galeaeque leves,
acer et Mauri peditis cruentum
vultus in hostem;

sive mutata iuvenem figura
ales in terris imitaris, almae
filius Maiae, patiens vocari
Caesaris ultor:

serus in caelum redeas diuque
laetus intersis populo Quirini,
neve te nostris vitiis iniquum
ocior aura

tollat; hic magnos potius triumphos,
hic ames dici pater atque princeps,
neu sinas Medos equitare inultos,
te duce, Caesar.

II. 39. Bentley (following a suggestion of Tanaquil Faber, ob. 1672) read *Marsi peditis*, comparing II. 20. 18 and III. 5. 9, and denying *et pedites fuisse Mauros et fortes et cominus et galeatos in acie pugnavisse*. He supports his opinion, as usual, with great learning, but *Mauri peditis* may mean 'the Moor unhorsed' and Hor. may have been thinking of some well-known statue or picture. Cf. *Sat.* II. 1. 15.

III.

Sic te diva potens Cypri,
sic fratres Helenae, lucida sidera,
ventorumque regat pater
obstrictis aliis praeter Iapyga,
navis, quae tibi creditum
debes Vergilium, finibus Atticis
reddas incolumem precor
et serves animae dimidium meae.
illi robur et aes triplex
circa pectus erat, qui fragilem truci
commisit pelago ratem
primus, nec timuit praecipitem Africum
decertantem Aquilonibus,
nec tristis Hyadas, nec rabiem Noti,
quo non arbiter Hadriae
maior, tollere seu ponere vult freta.
quem mortis timuit gradum,
qui siccis oculis monstra natantia,
qui vidit mare turbidum et
infamis scopulos Acroceraunia?
nequicquam deus abscidit
prudens Oceano dissociabili
terras, si tamen impiae
non tangenda rates transiliunt vada.
audax omnia perpeti
gens humana ruit per vetitum nefas:
audax Iapeti genus
ignem fraude mala gentibus intulit;
post ignem aetheria domo
subductum macies et nova febrium

terris incubuit cohors,
semotique prius tarda necessitas
leti corripuit gradum.
expertus vacuum Daedalus aera
pennis non homini datis;
perrupit Acheronta Herculeus labor.
nil mortalibus ardui est:
caelum ipsum petimus stultitia, neque
per nostrum patimur scelus
iracunda Iovem ponere fulmina.

IV.

Solvitur acris hiems grata vice veris et Favoni,
trahuntque siccas machinae carinas,
ac neque iam stabulis gaudet pecus aut arator igni,
nec prata canis albicant pruinis.
iam Cytherea choros ducit Venus imminente luna,
iunctaeque Nymphis Gratiae decentes
alterno terram quatiunt pede, dum gravis Cyclopum
Volcanus ardens visit officinas.
nunc decet aut viridi nitidum caput impedire myrto,
aut flore, terrae quem ferunt solutae;
nunc et in umbrosis Fauno decet immolare lucis,
seu poscat agna sive malit haedo.

IV. 8. The best MSS. have *visit*, but many have *urit*. In capitals VISIT and VRIT are very similar, but there is no parallel for *urit* in the sense required ('lights up'). A few inferior MSS. have *ussit* or *iussit*, which, in Munro's opinion, arose from *vissit*, the Augustan spelling of *visit*.

pallida mors aequo pulsat pede pauperum tabernas
regumque turris. o beate Sesti,
vitae summa brevis spem nos vetat incohare longam.
iam te premet nox fabulaeque manes
et domus exilis Plutonia: quo simul mearis,
nec regna vini sortiere talis
nec tenerum Lycidan mirabere, quo calet iuventus
nunc omnis et mox virgines tepebunt.

V.

Quis multa gracilis te puer in rosa
perfusus liquidis urget odoribus
grato, Pyrrha, sub antro?
cui flavam religas comam,

simplex munditiis? heu quotiens fidem
mutatosque deos flebit et aspera
nigris aequora ventis
emirabitur insolens,

qui nunc te fruitur credulus aurea,
qui semper vacuam, semper amabilem
sperat, nescius aurae
fallacis. miseri, quibus

intemptata nites: me tabula sacer
votiva paries indicat uvida
suspendisse potenti
vestimenta maris deo.

VI.

Scriberis Vario fortis et hostium
victor Maeonii carminis aliti,
quam rem cumque ferox navibus aut equis
miles te duce gesserit.

nos, Agrippa, neque haec dicere, nec gravem
Pelidae stomachum cedere nescii,
nec cursus duplicis per mare Ulixei,
nec saevam Pelopis domum

conamur, tenues grandia, dum pudor
imbellisque lyrae Musa potens vetat
laudes egregii Caesaris et tuas
culpa deterere ingeni.

quis Martem tunica tectum adamantina
digne scripserit aut pulvere Troico
nigrum Merionem aut ope Palladis
Tydiden superis parem?

nos convivia, nos proelia virginum
sectis in iuvenes unguibus acrium
cantamus vacui, sive quid urimur,
non praeter solitum leves.

VI. 2. All MSS. have *alite*, but many editors (following Passeratius, ob. 1602) read *aliti*. No doubt, the dative of the agent is commonly used only with *compound* passive tenses. As Madvig says (on Cic. *De Fin.* I. iv. 11), Cicero could not have written *scribuntur nobis multa* but might have written *scripta sunt nobis*. But cf. *Epist.* I. 19. 3 *carmina quae scribuntur aquae potoribus*.

VII.

Laudabunt alii claram Rhodon aut Mytilenen
    aut Epheson bimarisve Corinthi
moenia vel Baccho Thebas vel Apolline Delphos
    insignis aut Thessala Tempe;
sunt quibus unum opus est intactae Palladis urbem
    carmine perpetuo celebrare et
undique decerptam fronti praeponere olivam;
    plurimus in Iunonis honorem
aptum dicet equis Argos ditisque Mycenas:
    me nec tam patiens Lacedaemon
nec tam Larisae percussit campus opimae
    quam domus Albuneae resonantis
et praeceps Anio ac Tiburni lucus et uda
    mobilibus pomaria rivis.
albus ut obscuro deterget nubila caelo
    saepe Notus neque parturit imbris
perpetuos, sic tu sapiens finire memento
    tristitiam vitaeque labores
molli, Plance, mero, seu te fulgentia signis
    castra tenent seu densa tenebit
Tiburis umbra tui. Teucer Salamina patremque
    cum fugeret, tamen uda Lyaeo
tempora populea fertur vinxisse corona,
    sic tristis affatus amicos:
'quo nos cumque feret melior fortuna parente,
    ibimus, o socii comitesque!
nil desperandum Teucro duce et auspice Teucro:
    certus enim promisit Apollo
ambiguam tellure nova Salamina futuram.
    o fortes peioraque passi
mecum saepe viri, nunc vino pellite curas:
    cras ingens iterabimus aequor.'

VIII.

Lydia, dic, per omnis
te deos oro, Sybarin cur properes amando
perdere, cur apricum
oderit campum, patiens pulveris atque solis,
cur neque militaris
inter aequalis equitet, Gallica nec lupatis
temperet ora frenis?
cur timet flavum Tiberim tangere? cur olivum
sanguine viperino
cautius vitat neque iam livida gestat armis
bracchia, saepe disco,
saepe trans finem iaculo nobilis expedito?
quid latet, ut marinae
filium dicunt Thetidis sub lacrimosa Troiae
funera, ne virilis
cultus in caedem et Lycias proriperet catervas?

IX.

Vides ut alta stet nive candidum
Soracte nec iam sustineant onus
silvae laborantes geluque
flumina constiterint acuto.

dissolve frigus ligna super foco
large reponens atque benignius
deprome quadrimum Sabina,
o Thaliarche, merum diota.

permitte divis cetera; qui simul
stravere ventos aequore fervido
deproeliantis, nec cupressi
nec veteres agitantur orni.

quid sit futurum cras, fuge quaerere, et
quem fors dierum cumque dabit, lucro
appone, nec dulcis amores
sperne puer neque tu choreas,

donec virenti canities abest
morosa. nunc et campus et areae
lenesque sub noctem susurri
composita repetantur hora,

nunc et latentis proditor intimo
gratus puellae risus ab angulo
pignusque dereptum lacertis
aut digito male pertinaci.

X.

Mercuri, facunde nepos Atlantis,
qui feros cultus hominum recentum
voce formasti catus et decorae
more palaestrae,

te canam, magni Iovis et deorum
nuntium curvaeque lyrae parentem,
callidum quicquid placuit iocoso
condere furto.

te, boves olim nisi reddidisses
per dolum amotas, puerum minaci
voce dum terret, viduus pharetra
risit Apollo.

quin et Atridas duce te superbos
Ilio dives Priamus relicto
Thessalosque ignis et iniqua Troiae
castra fefellit.

tu pias laetis animas reponis
sedibus virgaque levem coerces
aurea turbam, superis deorum
gratus et imis.

XI.

Tu ne quaesieris (scire nefas) quem mihi, quem tibi
finem di dederint, Leuconoe, nec Babylonios
temptaris numeros. ut melius, quicquid erit, pati,
seu pluris hiemes seu tribuit Iuppiter ultimam,
quae nunc oppositis debilitat pumicibus mare
Tyrrhenum. sapias, vina liques et spatio brevi
spem longam reseces. dum loquimur, fugerit invida
aetas: carpe diem, quam minimum credula postero.

XII.

Quem virum aut heroa lyra vel acri
tibia sumis celebrare, Clio,
quem deum? cuius recinet iocosa
nomen imago

aut in umbrosis Heliconis oris
aut super Pindo gelidove in Haemo?
unde vocalem temere insecutae
Orphea silvae

arte materna rapidos morantem
fluminum lapsus celerisque ventos,
blandum et auritas fidibus canoris
ducere quercus.

XI. 3—6. The punctuation is that of Bentley and Munro. Many editors put a note of exclamation at *pati* and a comma at *Tyrrhenum*.

quid prius dicam solitis parentis
laudibus, qui res hominum ac deorum,
qui mare et terras variisque mundum
temperat horis?

unde nil maius generatur ipso
nec viget quicquam simile aut secundum;
proximos illi tamen occupavit
Pallas honores,

proeliis audax; neque te silebo,
Liber, et saevis inimica virgo
beluis, nec te, metuende certa
Phoebe sagitta.

dicam et Alciden puerosque Ledae,
hunc equis, illum superare pugnis
nobilem; quorum simul alba nautis
stella refulsit,

defluit saxis agitatus umor,
concidunt venti fugiuntque nubes,
et minax, quod sic voluere, ponto
unda recumbit.

Romulum post hos prius, an quietum
Pompili regnum memorem, an superbos
Tarquini fasces, dubito, an Catonis
nobile letum.

XII. 20, 21. The punctuation is Bentley's. Many editors put a full stop at *honores* and refer *proeliis audax* to *Liber* (cf. II. 19. 21—28). Prof. A. Palmer thinks that *proeliis audax* refers to Mars, who is not otherwise named.

35—37. Cato seems incongruous among so many names from ancient history. Hence Hamacher proposed *catenis nobilitatum Regulum* and Prof. Housman *catenis (nobile!) laetum Reg.*

Regulum et Scauros animaeque magnae
prodigum Paulum superante Poeno
gratus insigni referam camena
    Fabriciumque.

hunc et incomptis Curium capillis
utilem bello tulit et Camillum
saeva paupertas et avitus apto
    cum lare fundus.

crescit occulto velut arbor aevo
fama Marcelli; micat inter omnis
Iulium sidus velut inter ignis
    luna minores.

gentis humanae pater atque custos,
orte Saturno, tibi cura magni
Caesaris fatis data: tu secundo
    Caesare regnes.

ille seu Parthos Latio imminentis
egerit iusto domitos triumpho
sive subiectos Orientis orae
    Seras et Indos,

te minor latum reget aequus orbem;
tu gravi curru quaties Olympum,
tu parum castis inimica mittes
    fulmina lucis.

46. Many editors read *Marcellis*, 'the Marcelli,' a good suggestion of Hofman Peerlkamp (ob. 1865).

XIII.

Cum tu, Lydia, Telephi
    cervicem roseam, cerea Telephi
laudas bracchia, vae meum
    fervens difficili bile tumet iecur.
tunc nec mens mihi nec color
    certa sede manent, umor et in genas
furtim labitur, arguens
    quam lentis penitus macerer ignibus.
uror, seu tibi candidos
    turparunt umeros immodicae mero
rixae, sive puer furens
    impressit memorem dente labris notam.
non, si me satis audias,
    speres perpetuum dulcia barbare
laedentem oscula, quae Venus
    quinta parte sui nectaris imbuit.
felices ter et amplius,
    quos irrupta tenet copula nec malis
divulsus querimoniis
    suprema citius solvet amor die.

XIV.

O navis, referent in mare te novi
fluctus! o quid agis? fortiter occupa
  portum! nonne vides ut
    nudum remigio latus

et malus celeri saucius Africo
antennaeque gemant ac sine funibus
  vix durare carinae
    possint imperiosius

aequor? non tibi sunt integra lintea,
non di, quos iterum pressa voces malo.
quamvis Pontica pinus,
silvae filia nobilis,

iactes et genus et nomen inutile,
nil pictis timidus navita puppibus
fidit. tu nisi ventis
debes ludibrium, cave.

nuper sollicitum quae mihi taedium,
nunc desiderium curaque non levis,
interfusa nitentis
vites aequora Cycladas.

XV.

Pastor cum traheret per freta navibus
Idaeis Helenen perfidus hospitam,
ingrato celeris obruit otio
ventos ut caneret fera

Nereus fata: 'mala ducis avi domum,
quam multo repetet Graecia milite,
coniurata tuas rumpere nuptias
et regnum Priami vetus.

heu heu, quantus equis, quantus adest viris
sudor! quanta moves funera Dardanae
genti! iam galeam Pallas et aegida
currusque et rabiem parat.

nequicquam Veneris praesidio ferox
pectes caesariem grataque feminis
inbelli cithara carmina divides;
nequicquam thalamo gravis

hastas et calami spicula Cnosii
vitabis strepitumque et celerem sequi
Aiacem: tamen, heu, serus adulteros
crines pulvere collines.

non Laertiaden, exitium tuae
gentis, non Pylium Nestora respicis?
urgent impavidi te Salaminius
Teucer, te Sthenelus sciens

pugnae, sive opus est imperitare equis,
non auriga piger. Merionen quoque
nosces. ecce furit te reperire atrox
Tydides, melior patre:

quem tu, cervus uti vallis in altera
visum parte lupum graminis immemor,
sublimi fugies mollis anhelitu,
non hoc pollicitus tuae.

iracunda diem proferet Ilio
matronisque Phrygum classis Achillei:
post certas hiemes uret Achaicus
ignis Iliacas domos.'

XVI.

O matre pulchra filia pulchrior,
quem criminosis cumque voles modum
pones iambis, sive flamma
sive mari libet Hadriano.

XV. 36. The second syllable of the line ought to be long. It is therefore probable that *Iliacas* is a gloss (suggested by *Ilio* l. 33) for *Pergameas* or *barbaricas* or *Dardanias* or some such word beginning with a consonant.

non Dindymene, non adytis quatit
mentem sacerdotum incola Pythius,
non Liber aeque, non acuta
si geminant Corybantes aera,

tristes ut irae, quas neque Noricus
deterret ensis nec mare naufragum
nec saevus ignis nec tremendo
Iuppiter ipse ruens tumultu.

fertur Prometheus addere principi
limo coactus particulam undique
desectam et insani leonis
vim stomacho apposuisse nostro.

irae Thyesten exitio gravi
stravere et altis urbibus ultimae
stetere causae, cur perirent
funditus imprimeretque muris

hostile aratrum exercitus insolens.
compesce mentem! me quoque pectoris
temptavit in dulci iuventa
fervor et in celeris iambos

misit furentem: nunc ego mitibus
mutare quaero tristia, dum mihi
fias recantatis amica
opprobriis animumque reddas.

XVI. 8. The MSS. with one doubtful exception have *sic geminant.* Bentley's reading *si* has been largely adopted by editors.

XVII.

Velox amoenum saepe Lucretilem
mutat Lycaeo Faunus et igneam
defendit aestatem capellis
usque meis pluviosque ventos.

impune tutum per nemus arbutos
quaerunt latentis et thyma deviae
olentis uxores mariti,
nec viridis metuunt colubras

nec Martialis haediliae lupos,
utcumque dulci, Tyndari, fistula
valles et Usticae cubantis
levia personuere saxa.

di me tuentur, dis pietas mea
et Musa cordi est. hinc tibi copia
manabit ad plenum benigno
ruris honorum opulenta cornu.

hic in reducta valle Caniculae
vitabis aestus et fide Teia
dices laborantis in uno
Penelopen vitreamque Circen.

hic innocentis pocula Lesbii
duces sub umbra, nec Semeleius
cum Marte confundet Thyoneus
proelia, nec metues protervum

suspecta Cyrum, ne male dispari
incontinentis iniciat manus
et scindat haerentem coronam
crinibus immeritamque vestem.

XVIII.

Nullam, Vare, sacra vite prius severis arborem
circa mite solum Tiburis et moenia Catili:
siccis omnia nam dura deus proposuit, neque
mordaces aliter diffugiunt sollicitudines.
quis post vina gravem militiam aut pauperiem crepat?
quis non te potius, Bacche pater, teque, decens Venus?
ac nequis modici transiliat munera Liberi,
Centaurea monet cum Lapithis rixa super mero
debellata, monet Sithoniis non levis Euhius,
cum fas atque nefas exiguo fine libidinum
discernunt avidi. non ego te, candide Bassareu,
invitum quatiam nec variis obsita frondibus
sub divum rapiam. saeva tene cum Berecyntio
cornu tympana, quae subsequitur caecus amor sui
et tollens vacuum plus nimio gloria verticem
arcanique fides prodiga, perlucidior vitro.

XIX.

Mater saeva Cupidinum
Thebanaeque iubet me Semelae puer
et lasciva Licentia
finitis animum reddere amoribus.
urit me Glycerae nitor
splendentis Pario marmore purius,
urit grata protervitas
et vultus nimium lubricus aspici.
in me tota ruens Venus
Cyprum deseruit, nec patitur Scythas
et versis animosum equis
Parthum dicere nec quae nihil attinent.

hic vivum mihi caespitem, hic
verbenas, pueri, ponite turaque
bimi cum patera meri:
mactata veniet lenior hostia.

XX.

Vile potabis modicis Sabinum
cantharis, Graeca quod ego ipse testa
conditum levi, datus in theatro
cum tibi plausus,

care Maecenas eques, ut paterni
fluminis ripae simul et iocosa
redderet laudes tibi Vaticani
montis imago.

Caecubum et prelo domitam Caleno
tu †bibes uvam: mea nec Falernae
temperant vites neque Formiani
pocula colles.

XX. 10. *Tu bibes* is the reading of the MSS. but it can hardly be right. Hor. is not likely to have written *potabis* in l. 1 meaning 'you will drink at my house' and *bibes* in l. 10 meaning 'you can drink at your own house.' Porphyrion (on *Sat.* II. 2. 48) quotes the words as *Tum bibes* and many edd. print this, rendering it 'Afterwards you shall drink Caecuban and Calenian.' But these wines were the best and most expensive, whereas the point of the ode is that Hor. was poor (cf. *vile* and *modicis* in l. 1). Besides, *tu* is supported by the emphatic *mea* which follows. Of many conjectures (e.g. *bibas*, *liques*, *moves*) the best is Munro's *tu vides*, meaning 'you provide,' as in Cic. *ad Att.* V. 1. 3, *ut prandium nobis videret* and elsewhere.

XXI.

Dianam tenerae dicite virgines,
intonsum, pueri, dicite Cynthium
Latonamque supremo
dilectam penitus Iovi.

vos laetam fluviis et nemorum coma,
quaecumque aut gelido prominet Algido,
nigris aut Erymanthi
silvis aut viridis Cragi.

vos Tempe totidem tollite laudibus
natalemque, mares, Delon Apollinis
insignemque pharetra
fraternaque umerum lyra.

hic bellum lacrimosum, hic miseram famem
pestemque a populo et principe Caesare in
Persas atque Britannos
vestra motus aget prece.

XXII.

Integer vitae scelerisque purus
non eget Mauris iaculis neque arcu
nec venenatis gravida sagittis,
Fusce, pharetra,

sive per Syrtis iter aestuosas
sive facturus per inhospitalem
Caucasum vel quae loca fabulosus
lambit Hydaspes.

namque me silva lupus in Sabina,
dum meam canto Lalagen et ultra
terminum curis vagor expeditis,
    fugit inermem,

quale portentum neque militaris
Daunias latis alit aesculetis
nec Iubae tellus generat, leonum
    arida nutrix.

pone me pigris ubi nulla campis
arbor aestiva recreatur aura,
quod latus mundi nebulae malusque
    Iuppiter urget;

pone sub curru nimium propinqui
solis, in terra domibus negata:
dulce ridentem Lalagen amabo,
    dulce loquentem.

XXIII.

Vitas hinnuleo me similis, Chloe,
quaerenti pavidam montibus aviis
  matrem non sine vano
    aurarum et siluae metu.

nam seu mobilibus vepris inhorruit
ad ventum foliis, seu virides rubum
  dimovere lacertae,
    et corde et genibus tremit.

XXIII. 5, 6. The text is Bentley's, founded on earlier conjectures. The MSS. have *veris inhorruit adventus* and many edd. contend that this is good Latin and a pretty expression. It may be that 'the approach of spring bristles with (*or* on) the leaves' is a good hypallage for 'the leaves bristle with the approach of the spring.' But here the

atqui non ego te tigris ut aspera
Gaetulusve leo frangere persequor:
tandem desine matrem
tempestiva sequi viro.

XXIV.

Quis desiderio sit pudor aut modus
tam cari capitis? praecipe lugubris
cantus, Melpomene, cui liquidam pater
vocem cum cithara dedit.

ergo Quintilium perpetuus sopor
urget? cui Pudor et Iustitiae soror,
incorrupta Fides, nudaque Veritas
quando ullum inveniet parem?

multis ille bonis flebilis occidit,
nulli flebilior quam tibi, Vergili.
tu frustra pius heu non ita creditum
poscis Quintilium deos.

quid, si Threicio blandius Orpheo
auditam moderere arboribus fidem?
num vanae redeat sanguis imagini,
quam virga semel horrida,

non lenis precibus fata recludere,
nigro compulerit Mercurius gregi?
durum: sed levius fit patientia
quicquid corrigere est nefas.

leaves bristle so suddenly as to startle the fawn, and this effect cannot reasonably be assigned to the approach of spring. Moreover, 'the approach of spring' and 'a lizard in the bush' are absurd alternatives. The reading *ad ventum* is confirmed too by *aurarum* of l. 4.

XXIV. 13. Many edd. read *quod si*, but all the best MSS. have *quid si:* cf. *Sat.* II. 3. 159 and 219: 7. 42: *Epist.* I. 16. 8: 19. 12.

XXV.

Parcius iunctas quatiunt fenestras
iactibus crebris iuvenes protervi
nec tibi somnos adimunt, amatque
ianua limen,

quae prius multum facilis movebat
cardines. audis minus et minus iam:
'me tuo longas pereunte noctes,
Lydia, dormis?'

invicem moechos anus arrogantis
flebis in solo levis angiportu,
Thracio bacchante magis sub inter-
lunia vento,

cum tibi flagrans amor et libido,
quae solet matres furiare equorum,
saeviet circa iecur ulcerosum,
non sine questu,

laeta quod pubes hedera virenti
gaudeat pulla magis atque myrto,
aridas frondes hiemis sodali
dedicet Euro.

XXV. 20. The reading *Euro* is due to the editor of the Aldine edition of 1501. The MSS. and scholiasts have *Hebro*. The words were certainly liable to confusion and the wind Eurus is more likely than the river Hebrus to be called *hiemis sodalis* (cf. I. 28. 21, 22 and IV. 12. 1, 2). Vergil, *Georg.* II. 339, has *hibernis flatibus Euri*. The same emendation, *Eurum* for *Hebrum*, has been proposed in *Aeneid* I. 317.

XXVI.

Musis amicus tristitiam et metus
tradam protervis in mare Creticum
portare ventis, quis sub Arcto
rex gelidae metuatur orae,

quid Tiridaten terreat, unice
securus. o quae fontibus integris
gaudes, apricos necte flores,
necte meo Lamiae coronam,

Pimplei dulcis. nil sine te mei
prosunt honores: hunc fidibus novis,
hunc Lesbio sacrare plectro
teque tuasque decet sorores.

XXVII.

Natis in usum laetitiae scyphis
pugnare Thracum est: tollite barbarum
morem verecundumque Bacchum
sanguineis prohibete rixis.

vino et lucernis Medus acinaces
immane quantum discrepat: impium
lenite clamorem, sodales,
et cubito remanete presso.

vultis severi me quoque sumere
partem Falerni? dicat Opuntiae
frater Megyllae, quo beatus
vulnere, qua pereat sagitta.

XXVI. 9. *Pimplei* is Bentley's reading. The MSS. have *Piplea*.

cessat voluntas? non alia bibam
mercede. quae te cumque domat Venus,
non erubescendis adurit
ignibus ingenuoque semper

amore peccas. quicquid habes, age
depone tutis auribus. a miser,
quanta laborabas Charybdi,
digne puer meliore flamma!

quae saga, quis te solvere Thessalis
magus venenis, quis poterit deus?
vix illigatum te triformi
Pegasus expediet Chimaera.

XXVIII.

Te maris et terrae numeroque carentis harenae
mensorem cohibent, Archyta,
pulveris exigui prope litus parva Matinum
munera, nec quicquam tibi prodest
aerias temptasse domos animoque rotundum
percurrisse polum morituro.
occidit et Pelopis genitor, conviva deorum,
Tithonusque remotus in auras
et Iovis arcanis Minos admissus, habentque
Tartara Panthoiden iterum Orco
demissum, quamvis clipeo Troiana refixo
tempora testatus nihil ultra
nervos atque cutem morti concesserat atrae,
iudice te non sordidus auctor
naturae verique. sed omnis una manet nox
et calcanda semel via leti.

dant alios Furiae torvo spectacula Marti,
exitio est avidum mare nautis;
mixta senum ac iuvenum densentur funera, nullum
saeva caput Proserpina fugit.
me quoque devexi rapidus comes Orionis
Illyricis Notus obruit undis.
at tu, nauta, vagae ne parce malignus harenae
ossibus et capiti inhumato
particulam dare: sic, quodcumque minabitur Eurus
fluctibus Hesperiis, Venusinae
plectantur silvae te sospite, multaque merces,
unde potest, tibi defluat aequo
ab Iove Neptunoque sacri custode Tarenti.
neglegis immeritis nocituram
postmodo te natis fraudem committere? forset
debita iura vicesque superbae
te maneant ipsum: precibus non linquar inultis,
teque piacula nulla resolvent.
quamquam festinas, non est mora longa: licebit
iniecto ter pulvere curras.

XXIX.

Icci, beatis nunc Arabum invides
gazis et acrem militiam paras
non ante devictis Sabaeae
regibus horribilique Medo

nectis catenas? quae tibi virginum
sponso necato barbara serviet?
puer quis ex aula capillis
ad cyathum statuetur unctis,

doctus sagittas tendere Sericas
arcu paterno? quis neget arduis
pronos relabi posse rivos
montibus et Tiberim reverti,

cum tu coemptos undique nobilis
libros Panaeti, Socraticam et domum
mutare loricis Hiberis,
pollicitus meliora, tendis?

XXX.

O Venus regina Cnidi Paphique,
sperne dilectam Cypron et vocantis
ture te multo Glycerae decoram
transfer in aedem.

fervidus tecum puer et solutis
Gratiae zonis properentque Nymphae
et parum comis sine te Iuventas
Mercuriusque.

XXXI.

Quid dedicatum poscit Apollinem
vates? quid orat de patera novum
fundens liquorem? non opimae
Sardiniae segetes feraces,

non aestuosae grata Calabriae
armenta, non aurum aut ebur Indicum,
non rura, quae Liris quieta
mordet aqua taciturnus amnis.

premant Calena falce quibus dedit
Fortuna vitem, dives ut aureis
mercator exsiccet culullis
vina Syra reparata merce,

dis carus ipsis, quippe ter et quater
anno revisens aequor Atlanticum
impune: me pascunt olivae,
me cichorea levesque malvae.

frui paratis et valido mihi,
Latoe, dones et, precor, integra
cum mente nec turpem senectam
degere nec cithara carentem.

XXXII.

Poscimur. siquid vacui sub umbra
lusimus tecum, quod et hunc in annum
vivat et pluris, age dic Latinum,
barbite, carmen,

Lesbio primum modulate civi,
qui ferox bello tamen inter arma,
sive iactatam religarat udo
litore navem,

XXXI. 13—16. This stanza is perhaps an interpolation. A merchant would not get *Syra merx* by trading to the Atlantic, and the details of Hor.'s diet are both abrupt and unnecessary.

18. The MSS. have *at precor*. Lambinus (ob. 1572) read *et*, Bentley *ac*.

XXXII. 1. Many of the best MSS. have *poscimus:* but *poscimur* is better suited to the emphatic position and is supported by Ovid, *Met.* II. 144 and V. 333.

Liberum et Musas Veneremque et illi
semper haerentem puerum canebat
et Lycum nigris oculis nigroque
crine decorum.

o decus Phoebi et dapibus supremi
grata testudo Iovis, o laborum
dulce lenimen, mihi cumque salve
rite vocanti!

XXXIII.

Albi, ne doleas plus nimio memor
immitis Glycerae, neu miserabilis
decantes elegos, cur tibi iunior
laesa praeniteat fide.

insignem tenui fronte Lycorida
Cyri torret amor, Cyrus in asperam
declinat Pholoen: sed prius Apulis
iungentur capreae lupis,

quam turpi Pholoe peccet adultero.
sic visum Veneri, cui placet imparis
formas atque animos sub iuga aenea
saevo mittere cum ioco.

15. The reading of all MSS., *mihi cumque salve*, has provoked a host of conjectures. Certainly *cumque* is not elsewhere found by itself and, again, though *salve mihi* is a common expression, *mihi* is here usually a mere ethical dative, incapable of supporting an epithet, let alone so strong a limitation as *rite vocanti*. The text however is better than the emendations (*medicumque*, *mihi tu usque*, *melicumque*, *metuumque*, *mihi iunge* etc.).

ipsum me melior cum peteret Venus,
grata detinuit compede Myrtale
libertina, fretis acrior Hadriae
curvantis Calabros sinus.

XXXIV.

Parcus deorum cultor et infrequens,
insanientis dum sapientiae
consultus erro, nunc retrorsum
vela dare atque iterare cursus

cogor relictos: namque Diespiter,
igni corusco nubila dividens
plerumque, per purum tonantis
egit equos volucremque currum,

quo bruta tellus et vaga flumina,
quo Styx et invisi horrida Taenari
sedes Atlanteusque finis
concutitur. valet ima summis

mutare et insignem attenuat deus,
obscura promens: hinc apicem rapax
Fortuna cum stridore acuto
sustulit, hic posuisse gaudet.

XXXV.

O diva, gratum quae regis Antium,
praesens vel imo tollere de gradu
mortale corpus vel superbos
vertere funeribus triumphos:

te pauper ambit sollicita prece
ruris colonus, te dominam aequoris
quicumque Bithyna lacessit
Carpathium pelagus carina;

te Dacus asper, te profugi Scythae
urbesque gentesque et Latium ferox
regumque matres barbarorum et
purpurei metuunt tyranni,

iniurioso ne pede proruas
stantem columnam, neu populus frequens
ad arma cessantis, ad arma
concitet imperiumque frangat:

te semper anteit saeva Necessitas,
clavos trabalis et cuneos manu
gestans aena, nec severus
uncus abest liquidumque plumbum:

te Spes et albo rara Fides colit
velata panno nec comitem abnegat,
utcumque mutata potentis
veste domos inimica linquis.

at vulgus infidum et meretrix retro
periura cedit, diffugiunt cadis
cum faece siccatis amici,
ferre iugum pariter dolosi.

serves iturum Caesarem in ultimos
orbis Britannos et iuvenum recens
examen Eois timendum
partibus Oceanoque rubro.

XXXV. 17. The reading *serva Necessitas* is somewhat more strongly supported by MSS. than *saeva Nec.* The words are elsewhere confused (as Bentley points out) and *saeva* seems the more appropriate.

eheu, cicatricum et sceleris pudet
fratrumque. quid nos dura refugimus
aetas? quid intactum nefasti
liquimus? unde manum iuventus

metu deorum continuit? quibus
pepercit aris? o utinam nova
incude diffingas retunsum in
Massagetas Arabasque ferrum.

XXXVI.

Et ture et fidibus iuvat
placare et vituli sanguine debito
custodes Numidae deos,
qui nunc Hesperia sospes ab ultima
caris multa sodalibus,
nulli plura tamen dividit oscula
quam dulci Lamiae, memor
actae non alio rege puertiae
mutataeque simul togae.
Cressa ne careat pulchra dies nota,
neu promptae modus amphorae
neu morem in Salium sit requies pedum,
neu multi Damalis meri
Bassum Threicia vincat amystide,
neu desint epulis rosae
neu vivax apium neu breve lilium.
omnes in Damalin putris
deponent oculos, nec Damalis novo
divelletur adultero,
lascivis hederis ambitiosior.

XXXVII.

Nunc est bibendum, nunc pede libero
pulsanda tellus; nunc Saliaribus
ornare pulvinar deorum
tempus erat dapibus, sodales.

antehac nefas depromere Caecubum
cellis avitis, dum Capitolio
regina dementis ruinas
funus et imperio parabat

contaminato cum grege turpium
morbo virorum, quidlibet impotens
sperare fortunaque dulci
ebria. sed minuit furorem

vix una sospes navis ab ignibus,
mentemque lymphatam Mareotico
redegit in veros timores
Caesar, ab Italia volantem

remis adurgens, accipiter velut
mollis columbas aut leporem citus
venator in campis nivalis
Haemoniae, daret ut catenis

fatale monstrum. quae generosius
perire quaerens nec muliebriter
expavit ensem nec latentis
classe cita reparavit oras;

XXXVII. 24. Almost all MSS. have *reparavit*. One (*R*, a pretty good one) is said to have *repetivit*, but several edd. who used this MS. do not notice this reading. Many emendations have been proposed: e.g. *penetravit*, *remeavit*, *properavit*, *repedavit*, *pararavit*, *ire paravit* etc.

ausa et iacentem visere regiam
vultu sereno fortis et asperas
tractare serpentes, ut atrum
corpore combiberet venenum,

deliberata morte ferocior,
saevis Liburnis scilicet invidens
privata deduci superbo
non humilis mulier triumpho.

XXXVIII.

Persicos odi, puer, apparatus,
displicent nexae philyra coronae:
mitte sectari, rosa quo locorum
sera moretur.

simplici myrto nihil allabores
sedulus, curo: neque te ministrum
dedecet myrtus neque me sub arta
vite bibentem.

CARMINUM

LIBER SECUNDUS.

I.

Motum ex Metello consule civicum
bellique causas et vitia et modos
  ludumque Fortunae gravisque
    principum amicitias et arma

nondum expiatis uncta cruoribus,
periculosae plenum opus aleae,
  tractas et incedis per ignis
    suppositos cineri doloso.

paulum severae Musa tragoediae
desit theatris: mox ubi publicas
  res ordinaris, grande munus
    Cecropio repetes coturno,

insigne maestis praesidium reis
et consulenti, Pollio, curiae,
  cui laurus aeternos honores
    Delmatico peperit triumpho.

iam nunc minaci murmure cornuum
perstringis auris, iam litui strepunt,
  iam fulgor armorum fugacis
    terret equos equitumque vultus.

audire magnos iam videor duces
non indecoro pulvere sordidos,
  et cuncta terrarum subacta
    praeter atrocem animum Catonis.

Iuno et deorum quisquis amicior
Afris inulta cesserat impotens
  tellure, victorum nepotes
    rettulit inferias Iugurthae.

quis non Latino sanguine pinguior
campus sepulcris impia proelia
  testatur auditumque Medis
    Hesperiae sonitum ruinae?

qui gurges aut quae flumina lugubris
ignara belli? quod mare Dauniae
  non decoloravere caedes?
    quae caret ora cruore nostro?

sed ne relictis, Musa, procax iocis
Ceae retractes munera neniae,
  mecum Dionaeo sub antro
    quaere modos leviore plectro.

II.

Nullus argento color est avaris
abdito terris, †inimice lamnae
Crispe Sallusti, nisi temperato
splendeat usu.

vivet extento Proculeius aevo,
notus in fratres animi paterni;
illum aget pinna metuente solvi
Fama superstes.

latius regnes avidum domando
spiritum, quam si Libyam remotis
Gadibus iungas et uterque Poenus
serviat uni.

crescit indulgens sibi dirus hydrops,
nec sitim pellit, nisi causa morbi
fugerit venis et aquosus albo
corpore languor.

redditum Cyri solio Phraaten
dissidens plebi numero beatorum
eximit virtus populumque falsis
dedocet uti

vocibus, regnum et diadema tutum
deferens uni propriamque laurum,
quisquis ingentis oculo irretorto
spectat acervos.

II. 2. *inimice* is in all the MSS. Lambinus proposed *abditae* (sc. lamnae) for *abdito*, so that the sense would run *nullus arg. color est nisi temp. spl. usu* and *avaris—Sallusti* would be the form of address. Prof. Housman has suggested *minimusque* (sc. color est) or *minuitque lamnae* (i.e. 'it fades from plate'). Words like *inimice*, consisting mainly of equal and parallel downstrokes, are often seats of corruption.

17. *Phraaten*. This spelling is given in the Monumentum Ancyranum. A majority of the MSS. have *Prahaten*.

III.

Aequam memento rebus in arduis
servare mentem, non secus in bonis
ab insolenti temperatam
laetitia, moriture Delli,

seu maestus omni tempore vixeris,
seu te in remoto gramine per dies
festos reclinatum bearis
interiore nota Falerni.

quo pinus ingens albaque populus
umbram hospitalem consociare amant
ramis? quid obliquo laborat
lympha fugax trepidare rivo?

huc vina et unguenta et nimium brevis
flores amoenae ferre iube rosae,
dum res et aetas et sororum
fila trium patiuntur atra.

cedes coemptis saltibus et domo
villaque, flavus quam Tiberis lavit:
cedes, et exstructis in altum
divitiis potietur heres.

divesne prisco natus ab Inacho
nil interest an pauper et infima
de gente sub divo moreris,
victima nil miserantis Orci:

omnes eodem cogimur, omnium
versatur urna serius ocius
sors exitura et nos in aeternum
exilium impositura cumbae.

IV.

Ne sit ancillae tibi amor pudori,
Xanthia Phoceu! prius insolentem
serva Briseis niveo colore
    movit Achillem;

movit Aiacem Telamone natum
forma captivae dominum Tecmessae;
arsit Atrides medio in triumpho
    virgine rapta,

barbarae postquam cecidere turmae
Thessalo victore et ademptus Hector
tradidit fessis leviora tolli
    Pergama Grais.

nescias an te generum beati
Phyllidis flavae decorent parentes:
regium certe genus et penatis
    maeret iniquos.

crede non illam tibi de scelesta
plebe dilectam, neque sic fidelem,
sic lucro aversam potuisse nasci
    matre pudenda.

bracchia et vultum teretisque suras
integer laudo: fuge suspicari,
cuius octavum trepidavit aetas
    claudere lustrum.

V.

Nondum subacta ferre iugum valet
cervice, nondum munia comparis
aequare nec tauri ruentis
in venerem tolerare pondus.

circa virentis est animus tuae
campos iuvencae, nunc fluviis gravem
solantis aestum, nunc in udo
ludere cum vitulis salicto

praegestientis. tolle cupidinem
immitis uvae: iam tibi lividos
distinguet autumnus racemos
purpureo varius colore.

iam te sequetur: currit enim ferox
aetas et illi, quos tibi dempserit,
apponet annos: iam proterva
fronte petet Lalage maritum,

dilecta, quantum non Pholoe fugax,
non Chloris albo sic umero nitens
ut pura nocturno renidet
luna mari, Cnidiusve Gyges:

quem si puellarum insereres choro,
mire sagacis falleret hospites
discrimen obscurum solutis
crinibus ambiguoque vultu.

VI.

Septimi, Gadis aditure mecum et
Cantabrum indoctum iuga ferre nostra et
barbaras Syrtis, ubi Maura semper
aestuat unda:

Tibur Argeo positum colono
sit meae sedes utinam senectae,
sit modus lasso maris et viarum
militiaeque.

unde si Parcae prohibent iniquae,
dulce pellitis ovibus Galaesi
flumen et regnata petam Laconi
rura Phalantho.

ille terrarum mihi praeter omnis
angulus ridet, ubi non Hymetto
mella decedunt viridique certat
baca Venafro,

ver ubi longum tepidasque praebet
Iuppiter brumas et amicus Aulon
fertili Baccho minimum Falernis
invidet uvis.

ille te mecum locus et beatae
postulant arces, ibi tu calentem
debita sparges lacrima favillam
vatis amici.

VII.

O saepe mecum tempus in ultimum
deducte Bruto militiae duce,
quis te redonavit Quiritem
dis patriis Italoque caelo,

Pompeī, meorum prime sodalium,
cum quo morantem saepe diem mero
fregi coronatus nitentis
malobathro Syrio capillos?

tecum Philippos et celerem fugam
sensi, relicta non bene parmula,
cum fracta virtus et minaces
turpe solum tetigere mento.

sed me per hostis Mercurius celer
denso paventem sustulit aere:
te rursus in bellum resorbens
unda fretis tulit aestuosis.

ergo obligatam redde Iovi dapem,
longaque fessum militia latus
depone sub lauru mea nec
parce cadis tibi destinatis.

oblivioso lēvia Massico
ciboria exple, funde capacibus
unguenta de conchis. quis udo
deproperare apio coronas

curatve myrto? quem Venus arbitrum
dicet bibendi? non ego sanius
bacchabor Edonis: recepto
dulce mihi furere est amico.

VIII.

Ulla si iuris tibi peierati
poena, Barine, nocuisset umquam,
dente si nigro fieres vel uno
turpior ungui,

crederem: sed tu simul obligasti
perfidum votis caput, enitescis
pulchrior multo iuvenumque prodis
publica cura.

expedit matris cineres opertos
fallere et toto taciturna noctis
signa cum caelo gelidaque divos
morte carentis.

ridet hoc, inquam, Venus ipsa, rident
simplices Nymphae, ferus et Cupido,
semper ardentis acuens sagittas
cote cruenta.

adde quod pubes tibi crescit omnis,
servitus crescit nova, nec priores
impiae tectum dominae relinquunt,
saepe minati.

te suis matres metuunt iuvencis,
te senes parci, miseraeque nuper
virgines nuptae, tua ne retardet
aura maritos.

IX.

Non semper imbres nubibus hispidos
manant in agros aut mare Caspium
vexant inaequales procellae
usque, nec Armeniis in oris,

amice Valgi, stat glacies iners
menses per omnis aut Aquilonibus
querceta Gargani laborant
et foliis viduantur orni:

tu semper urges flebilibus modis
Mysten ademptum, nec tibi Vespero
surgente decedunt amores
nec rapidum fugiente solem.

at non ter aevo functus amabilem
ploravit omnis Antilochum senex
annos, nec impubem parentes
Troilon aut Phrygiae sorores

flevere semper. desine mollium
tandem querellarum, et potius nova
cantemus Augusti tropaea
Caesaris et rigidum Niphaten

Medumque flumen gentibus additum
victis minores volvere vertices,
intraque praescriptum Gelonos
exiguis equitare campis.

X.

Rectius vives, Licini, neque altum
semper urgendo neque, dum procellas
cautus horrescis, nimium premendo
litus iniquum.

auream quisquis mediocritatem
diligit, tutus caret obsoleti
sordibus tecti, caret invidenda
sobrius aula.

saepius ventis agitatur ingens
pinus et celsae graviore casu
decidunt turres feriuntque summos
fulgura montis.

sperat infestis, metuit secundis
alteram sortem bene praeparatum
pectus. informis hiemes reducit
Iuppiter, idem

summovet. non, si male nunc, et olim
sic erit: quondam citharae tacentem
suscitat Musam neque semper arcum
tendit Apollo.

rebus angustis animosus atque
fortis appare: sapienter idem
contrahes vento nimium secundo
turgida vela.

X. 18. A majority of MSS. have *cithara*, with which edd. compare IV. 15. 2 *increpuit lyra* ('rebuked me with his lyre'). *citharae* seems preferable for reasons given in the explanatory note.

XI.

Quid bellicosus Cantaber et Scythes,
Hirpine Quincti, cogitet Hadria
divisus obiecto, remittas
quaerere nec trepides in usum

poscentis aevi pauca: fugit retro
levis iuventas et decor, arida
pellente lascivos amores
canitie facilemque somnum.

non semper idem floribus est honor
vernis neque uno luna rubens nitet
vultu: quid aeternis minorem
consiliis animum fatigas?

cur non sub alta vel platano vel hac
pinu iacentes sic temere et rosa
canos odorati capillos,
dum licet, Assyriaque nardo

potamus uncti? dissipat Euhius
curas edacis. quis puer ocius
restinguet ardentis Falerni
pocula praetereunte lympha?

quis devium scortum eliciet domo
Lyden? eburna dic age cum lyra
maturet, incomptum Lacaenae
more comae religata nodum.

XI. 21. *devium scortum* is in all the MSS. But Hor. does not elsewhere use *scortum* and is not likely to have employed such a coarse word here. The epithet *devium* too (supposed to mean 'shy') is odd in such a connexion. Prof. Palmer proposes to read *devia* (sc. domo) and *scitam* ('clever'). *delitescentem* might also be suggested, but, though the text is bad, no emendation can be convincing.

23, 24. The MSS. which have *comae* have *in comptum*. Those which have *incomptum* have *comam*. Many edd. read *in comptum—comam—nodum*. Others read *incomptam—comam—nodo*.

XII.

Nolis longa ferae bella Numantiae
nec durum Hannibalem nec Siculum mare
Poeno purpureum sanguine mollibus
    aptari citharae modis,

nec saevos Lapithas et nimium mero
Hylaeum domitosque Herculea manu
Telluris iuvenes, unde periculum
    fulgens contremuit domus

Saturni veteris: tuque pedestribus
dices historiis proelia Caesaris,
Maecenas, melius ductaque per vias
    regum colla minacium.

me dulcis dominae Musa Licymniae
cantus, me voluit dicere lucidum
fulgentis oculos et bene mutuis
    fidum pectus amoribus;

quam nec ferre pedem dedecuit choris
nec certare ioco nec dare bracchia
ludentem nitidis virginibus sacro
    Dianae celebris die.

num tu quae tenuit dives Achaemenes
aut pinguis Phrygiae Mygdonias opes
permutare velis crine Licymniae,
    plenas aut Arabum domos,

XII. 2. *durum* is in all MSS. Some edd. read *dirum* because Quintilian (VIII. 2. 9) quotes Horace's *acrem tibiam* and *Hannibalem dirum* as examples of *proprie dictum, id est, quo nihil inveniri potest significantius*. But it is sufficient to suppose that Quint. was referring to III. 6. 36.

cum flagrantia detorquet ad oscula
cervicem, aut facili saevitia negat,
quae poscente magis gaudeat eripi,
interdum rapere occupet?

XIII.

Ille et nefasto te posuit die,
quicumque primum, et sacrilega manu
produxit, arbos, in nepotum
perniciem opprobriumque pagi;

illum et parentis crediderim sui
fregisse cervicem et penetralia
sparsisse nocturno cruore
hospitis; ille venena Colcha

et quicquid usquam concipitur nefas
tractavit, agro qui statuit meo
te triste lignum, te caducum
in domini caput immerentis.

quid quisque vitet, numquam homini satis
cautum est in horas. navita Bosphorum
Thynus perhorrescit neque ultra
caeca timet aliunde fata,

28. Most MSS. have *occupet*. Some have *occupat*, which Bentley preferred, making *detorquet*, *negat*, and *occupat* coordinate. But it is easier to supply the object to *occupet* than to *occupat*.

XIII. 15. *Thynus* is Lachmann's emendation for *Poenus* of the MSS. It is obvious, from the following instances, that, to the sailor named, the Bosphorus was the *nearest* danger. The Bithynians were great sailors and merchants (cf. I. 35. 7, III. 7. 3, *Epist.* I. 6. 33) and lived on the Bosphorus. In Hor.'s time there were no Carthaginian

miles sagittas et celerem fugam
Parthi, catenas Parthus et Italum
robur: sed improvisa leti
vis rapuit rapietque gentis.

quam paene furvae regna Proserpinae
et iudicantem vidimus Aeacum
sedesque discriptas piorum et
Aeoliis fidibus querentem

Sappho puellis de popularibus,
et te sonantem plenius aureo,
Alcaee, plectro dura navis,
dura fugae mala, dura belli.

utrumque sacro digna silentio
mirantur umbrae dicere: sed magis
pugnas et exactos tyrannos
densum umeris bibit aure vulgus.

quid mirum, ubi illis carminibus stupens
demittit atras belua centiceps
auris et intorti capillis
Eumenidum recreantur angues?

quin et Prometheus et Pelopis parens
dulci laborem decipitur sono,
nec curat Orion leones
aut timidos agitare lyncas.

sailors and, if there had been, it would have been absurd to select the Bosphorus as the only danger they feared.

In l. 16 Lachmann also conjectured *timetve*, so as to avoid lengthening the short syllable and also to separate *ultra* from *aliunde*. This is a good emendation, but not so convincing as *Thynus*.

23. *discriptas* has much better MS. authority than *discretas*.

38. *laborem* has better MS. authority than *laborum*, and is better warranted by Greek idiom (e.g. *ἐξαπατᾶν νόσον* 'to beguile an illness').

XIV.

Eheu fugaces, Postume, Postume,
labuntur anni nec pietas moram
rugis et instanti senectae
afferet indomitaeque morti;

non, si trecenis, quotquot eunt dies,
amice, places illacrimabilem
Plutona tauris, qui ter amplum
Geryonen Tityonque tristi

compescit unda, scilicet omnibus,
quicumque terrae munere vescimur,
enaviganda, sive reges
sive inopes erimus coloni.

frustra cruento Marte carebimus
fractisque rauci fluctibus Hadriae,
frustra per autumnos nocentem
corporibus metuemus Austrum.

visendus ater flumine languido
Cocytos errans et Danai genus
infame damnatusque longi
Sisyphus Aeolides laboris.

linquenda tellus et domus et placens
uxor, neque harum, quas colis, arborum
te praeter invisas cupressos
ulla brevem dominum sequetur.

absumet heres Caecuba dignior
servata centum clavibus et mero
tinguet pavimentum superbo,
pontificum potiore cenis.

XV.

Iam pauca aratro iugera regiae
moles relinquent, undique latius
extenta visentur Lucrino
stagna lacu platanusque caelebs

evincet ulmos: tum violaria et
myrtus et omnis copia narium
spargent olivetis odorem
fertilibus domino priori,

tum spissa ramis laurea fervidos
excludet ictus, non ita Romuli
praescriptum et intonsi Catonis
auspiciis veterumque norma.

privatus illis census erat brevis,
commune magnum: nulla decempedis
metata privatis opacam
porticus excipiebat Arcton,

nec fortuitum spernere caespitem
leges sinebant, oppida publico
sumptu iubentes et deorum
templa novo decorare saxo.

XVI.

Otium divos rogat in patenti
prensus Aegaeo, simul atra nubes
condidit lunam neque certa fulgent
sidera nautis;

otium bello furiosa Thrace,
otium Medi pharetra decori,
Grosphe, non gemmis neque purpura ve-
nale neque auro.

non enim gazae neque consularis
summovet lictor miseros tumultus
mentis et curas laqueata circum
tecta volantis.

vivitur parvo bene, cui paternum
splendet in mensa tenui salinum
nec levis somnos timor aut cupido
sordidus aufert.

quid brevi fortes iaculamur aevo
multa? quid terras alio calentis
sole mutamus? patriae quis exul
se quoque fugit?

scandit aeratas vitiosa navis
cura nec turmas equitum relinquit,
ocior cervis et agente nimbos
ocior Euro.

laetus in praesens animus, quod ultra est,
oderit curare et amara lento
temperet risu: nihil est ab omni
parte beatum.

abstulit clarum cita mors Achillem,
longa Tithonum minuit senectus,
et mihi forsan, tibi quod negarit,
porriget hora.

te greges centum Siculaeque circum
mugiunt vaccae, tibi tollit hinnitum
apta quadrigis equa, te bis Afro
murice tinctae

vestiunt lanae: mihi parva rura et
spiritum Graiae tenuem camenae
Parca non mendax dedit et malignum
spernere vulgus.

XVII.

Cur me querellis exanimas tuis?
nec dis amicum est nec mihi te prius
obire, Maecenas, mearum
grande decus columenque rerum.

a, te meae si partem animae rapit
maturior vis, quid moror altera,
nec carus aeque nec superstes
integer? ille dies utramque

ducet ruinam. non ego perfidum
dixi sacramentum: ibimus, ibimus,
utcumque praecedes, supremum
carpere iter comites parati.

me nec Chimaerae spiritus igneae,
nec, si resurgat, centimanus Gyas
divellet umquam: sic potenti
Iustitiae placitumque Parcis.

seu Libra seu me Scorpios aspicit
formidulosus, pars violentior
natalis horae, seu tyrannus
Hesperiae Capricornus undae,

utrumque nostrum incredibili modo
consentit astrum. te Iovis impio
tutela Saturno refulgens
eripuit volucrisque fati

XVII. 14. All the MSS. have *gigas*, and some scholiasts explained this as meaning Briareus. Lambinus read (as also in III. 4. 69) *Gyas*, who is frequently named in Hesiod's *Theogony* and in Ovid. The proper name seems better here. Gyas (Γύης) is also known as *Gyges*, but the quantity of the first syllable of *Gyges* seems to be long (cf. II. 5. 20).

tardavit alas, cum populus frequens
laetum theatris ter crepuit sonum:
me truncus illapsus cerebro
sustulerat, nisi Faunus ictum
dextra levasset, Mercurialium
custos virorum. reddere victimas
aedemque votivam memento:
nos humilem feriemus agnam.

XVIII.

Non ebur neque aureum
mea renidet in domo lacunar,
non trabes Hymettiae
premunt columnas ultima recisas
Africa, neque Attali
ignotus heres regiam occupavi,
nec Laconicas mihi
trahunt honestae purpuras clientae.
at fides et ingeni
benigna vena est, pauperemque dives
me petit: nihil supra
deos lacesso nec potentem amicum
largiora flagito,
satis beatus unicis Sabinis.
truditur dies die
novaeque pergunt interire lunae:
tu secanda marmora
locas sub ipsum funus et sepulcri
immemor struis domos,
marisque Bais obstrepentis urges
summovere litora,
parum locuples continente ripa.

quid quod usque proximos
revellis agri terminos et ultra
limites clientium
salis avarus? pellitur paternos
in sinu ferens deos
et uxor et vir sordidosque natos.
nulla certior tamen
rapacis Orci fine destinata
aula divitem manet
erum. quid ultra tendis? aequa tellus
pauperi recluditur
regumque pueris, nec satelles Orci
callidum Promethea
revexit auro captus: hic superbum
Tantalum atque Tantali
genus coercet, hic levare functum
pauperem laboribus
vocatus atque non vocatus audit.

XIX.

Bacchum in remotis carmina rupibus
vidi docentem, credite posteri,
Nymphasque discentis et auris
capripedum Satyrorum acutas.
euhoe, recenti mens trepidat metu
plenoque Bacchi pectore turbidum
laetatur: euhoe, parce Liber,
parce gravi metuende thyrso!

XVIII. 30. Servius, the commentator on Vergil, seems to have read *sede* for *fine*, for he quotes this line (on *Aen*. VI. 152) with the preface *sepulcrum sedes vocatur*. His quotations are often inaccurate and there is no authority for *sede* in the MSS. of Hor. Even in Servius himself most MSS. read *fine*.

fas pervicacis est mihi Thyiadas
vinique fontem, lactis et uberes
cantare rivos atque truncis
lapsa cavis iterare mella:

fas et beatae coniugis additum
stellis honorem tectaque Penthei
disiecta non leni ruina,
Thracis et exitium Lycurgi.

tu flectis amnes, tu mare barbarum,
tu separatis uvidus in iugis
nodo coerces viperino
Bistonidum sine fraude crinis.

tu, cum parentis regna per arduum
cohors Gigantum scanderet impia,
Rhoetum retorsisti leonis
unguibus horribilique mala,

quamquam choreis aptior et iocis
ludoque dictus non sat idoneus
pugnae ferebaris; sed idem
pacis eras mediusque belli.

te vidit insons Cerberus aureo
cornu decorum, leniter atterens
caudam, et recedentis trilingui
ore pedes tetigitque crura.

XX.

Non usitata nec tenui ferar
pinna biformis per liquidum aethera
vates, neque in terris morabor
longius, invidiaque maior

urbes relinquam. non ego pauperum
sanguis parentum, non ego quem vocas,
dilecte Maecenas, obibo
nec Stygia cohibebor unda.

iam iam residunt cruribus asperae
pelles et album mutor in alitem
superne nascunturque leves
per digitos umerosque plumae.

iam Daedaleo notior Icaro
visam gementis litora Bosphori
Syrtisque Gaetulas canorus
ales Hyperboreosque campos.

me Colchus et qui dissimulat metum
Marsae cohortis, Dacus et ultimi
noscent Geloni, me peritus
discet Hiber Rhodanique potor.

absint inani funere neniae
luctusque turpes et querimoniae:
compesce clamorem ac sepulcri
mitte supervacuos honores.

xx. 6. All MSS. have *quem vocas*. Munro and other edd. propose to construct *quem vocas* '*dilecte*' together (= whom you call 'beloved'), but even if this were possible Latin, it is quite out of keeping with the context. The repetition of *non ego* requires some second term of reproach at least as humiliating as *pauperum sanguis parentum*. Such a sense can perhaps be got out of *quem vocas*, for Hor. expressly says (*Sat.* I. 6. 46) that people carped at him *quia sim tibi, Maecenas, convictor*. This is not satisfactory, but no tolerable emendation has been proposed. (*perfuga* 'turn-coat' may be suggested, but cannot be recommended.)

13. The best MSS. have *notior*, but many have *ocior*. Bentley conjectured *tutior*: other edd. *cautior*, *doctior*, *laetior*, *audacior* etc.

CARMINUM

LIBER TERTIUS.

I.

Odi profanum vulgus et arceo.
favete linguis! carmina non prius
audita Musarum sacerdos
virginibus puerisque canto.

regum timendorum in proprios greges,
reges in ipsos imperium est Iovis,
clari Giganteo triumpho,
cuncta supercilio moventis.

est ut viro vir latius ordinet
arbusta sulcis, hic generosior
descendat in campum petitor,
moribus hic meliorque fama

contendat, illi turba clientium
sit maior: aequa lege necessitas
sortitur insignis et imos,
omne capax movet urna nomen.

destrictus ensis cui super impia
cervice pendet, non Siculae dapes
dulcem elaborabunt saporem,
non avium citharaeque cantus

somnum reducent: somnus agrestium
lenis virorum non humilis domos
fastidit umbrosamque ripam,
non Zephyris agitata Tempe.

desiderantem quod satis est neque
tumultuosum sollicitat mare
nec saevus Arcturi cadentis
impetus aut orientis Haedi,

non verberatae grandine vineae
fundusque mendax, arbore nunc aquas
culpante, nunc torrentia agros
sidera, nunc hiemes iniquas.

contracta pisces aequora sentiunt
iactis in altum molibus: huc frequens
caementa demittit redemptor
cum famulis dominusque terrae

fastidiosus: sed Timor et Minae
scandunt eodem quo dominus, neque
decedit aerata triremi et
post equitem sedet atra Cura.

quodsi dolentem nec Phrygius lapis
nec purpurarum sidere clarior
delenit usus nec Falerna
vitis Achaemeniumque costum:

cur invidendis postibus et novo
sublime ritu moliar atrium?
cur valle permutem Sabina
divitias operosiores?

II.

Angustam amice pauperiem pati
robustus acri militia puer
condiscat et Parthos ferocis
vexet eques metuendus hasta

vitamque sub divo et trepidis agat
in rebus. illum ex moenibus hosticis
matrona bellantis tyranni
prospiciens et adulta virgo

suspiret, eheu, ne rudis agminum
sponsus lacessat regius asperum
tactu leonem, quem cruenta
per medias rapit ira caedes.

dulce et decorum est pro patria mori:
mors et fugacem persequitur virum
nec parcit imbellis iuventae
poplitibus timidove tergo.

virtus repulsae nescia sordidae
intaminatis fulget honoribus
nec sumit aut ponit securis
arbitrio popularis aurae.

virtus recludens immeritis mori
caelum negata temptat iter via
coetusque vulgaris et udam
spernit humum fugiente pinna.

est et fideli tuta silentio
merces: vetabo, qui Cereris sacrum
vulgarit arcanae, sub isdem
sit trabibus fragilemque mecum

solvat phaselon. saepe Diespiter
neglectus incesto addidit integrum;
raro antecedentem scelestum
deseruit pede Poena claudo.

III.

Iustum et tenacem propositi virum
non civium ardor prava iubentium,
non vultus instantis tyranni
mente quatit solida neque Auster,

dux inquieti turbidus Hadriae,
nec fulminantis magna manus Iovis:
si fractus illabatur orbis,
impavidum ferient ruinae.

hac arte Pollux et vagus Hercules
enisus arces attigit igneas:
quos inter Augustus recumbens
purpureo bibet ore nectar;

hac te merentem, Bacche pater, tuae
vexere tigres indocili iugum
collo trahentes; hac Quirinus
Martis equis Acheronta fugit,

gratum elocuta consiliantibus
Iunone divis: 'Ilion, Ilion
fatalis incestusque iudex
et mulier peregrina vertit

in pulverem, ex quo destituit deos
mercede pacta Laomedon, mihi
castaeque damnatum Minervae
cum populo et duce fraudulento.

iam nec Lacaenae splendet adulterae
famosus hospes nec Priami domus
periura pugnacis Achivos
Hectoreis opibus refringit,

nostrisque ductum seditionibus
bellum resedit. protinus et gravis
iras et invisum nepotem,
Troica quem peperit sacerdos,

Marti redonabo; illum ego lucidas
inire sedes, discere nectaris
sucos et adscribi quietis
ordinibus patiar deorum.

dum longus inter saeviat Ilion
Romamque pontus, qualibet exules
in parte regnanto beati;
dum Priami Paridisque busto

insultet armentum et catulos ferae
celent inultae, stet Capitolium
fulgens triumphatisque possit
Roma ferox dare iura Medis.

horrenda late nomen in ultimas
extendat oras, qua medius liquor
secernit Europen ab Afro,
qua tumidus rigat arva Nilus.

III. 34. A few MSS. have *ducere* ('to quaff'): but *discere* is far better supported.

aurum irrepertum et sic melius situm,
cum terra celat, spernere fortior
quam cogere humanos in usus,
omne sacrum rapiente dextra,

quicumque mundo terminus obstitit,
hunc tanget armis, visere gestiens,
qua parte debacchentur ignes,
qua nebulae pluviique rores.

sed bellicosis fata Quiritibus
hac lege dico, ne nimium pii
rebusque fidentes avitae
tecta velint reparare Troiae.

Troiae renascens alite lugubri
fortuna tristi clade iterabitur,
ducente victrices catervas
coniuge me Iovis et sorore.

ter si resurgat murus aeneus
auctore Phoebo, ter pereat meis
excisus Argivis, ter uxor
capta virum puerosque ploret.'

non hoc iocosae conveniet lyrae:
quo, Musa, tendis? desine pervicax
referre sermones deorum et
magna modis tenuare parvis.

IV.

Descende caelo et dic age tibia
regina longum Calliope melos,
seu voce nunc mavis acuta,
seu fidibus citharave Phoebi.

auditis, an me ludit amabilis
insania? audire et videor pios
  errare per lucos, amoenae
    quos et aquae subeunt et aurae.

me fabulosae Vulture in Apulo
nutricis extra †limina Pulliae
  ludo fatigatumque somno
    fronde nova puerum palumbes

texere, mirum quod foret omnibus,
quicumque celsae nidum Acherontiae
  saltusque Bantinos et arvum
    pingue tenent humilis Forenti,

ut tuto ab atris corpore viperis
dormirem et ursis, ut premerer sacra
  lauroque collataque myrto,
    non sine dis animosus infans.

vester, Camenae, vester in arduos
tollor Sabinos, seu mihi frigidum
  Praeneste seu Tibur supinum
    seu liquidae placuere Baiae.

vestris amicum fontibus et choris
non me Philippis versa acies retro,
  devota non extinxit arbor,
    nec Sicula Palinurus unda.

IV. 9, 10. In l. 9 all MSS. read *Vulture in Apulo*, but in l. 10 the majority have *limen Apuliae*, though some of the best have *limina Pulliae*. The reading *limen Apuliae* is impossible, for the initial vowel of *Apulia* is long and *Apulo* has immediately preceded. The reading *limina Pulliae* is possible if Pullia be supposed to be the nurse's name. Inscriptions of Samnium and Campania show that the name was pretty common there. (See *C. I. L.* vols. 9 and 10.) Editors have tried all manner of emendations: e.g. *sedulae* Bentley, *villulae* Yonge, *pergulae* Housman. Keller reads *avio* for *Apulo* in l. 9.

utcumque mecum vos eritis, libens
insanientem navita Bosphorum
  temptabo et urentis harenas
    litoris Assyrii viator:

visam Britannos hospitibus feros
et laetum equino sanguine Concanum,
  visam pharetratos Gelonos
    et Scythicum inviolatus amnem.

vos Caesarem altum, militia simul
fessas cohortes addidit oppidis,
  finire quaerentem labores
    Pierio recreatis antro.

vos lene consilium et datis et dato
gaudetis, almae. scimus ut impios
  Titanas immanemque turbam
    fulmine sustulerit caduco,

qui terram inertem, qui mare temperat
ventosum et urbes regnaque tristia
  divosque mortalisque turmas
    imperio regit unus aequo.

magnum illa terrorem intulerat Iovi
fidens iuventus horrida bracchiis,
  fratresque tendentes opaco
    Pelion imposuisse Olympo.

sed quid Typhoeus et validus Mimas,
aut quid minaci Porphyrion statu,
  quid Rhoetus evulsisque truncis
    Enceladus iaculator audax

38. *abdidit* and *addidit* are about equally well supported by the MSS. *reddidit* is found in one or two and is largely adopted by editors.

contra sonantem Palladis aegida
possent ruentes? hinc avidus stetit
Vulcanus, hinc matrona Iuno et
numquam umeris positurus arcum,

qui rore puro Castaliae lavit
crinis solutos, qui Lyciae tenet
dumeta natalemque silvam,
Delius et Patareus Apollo.

vis consili expers mole ruit sua:
vim temperatam di quoque provehunt
in maius; idem odere viris
omne nefas animo moventis.

testis mearum centimanus Gyas
sententiarum, notus et integrae
temptator Orion Dianae,
virginea domitus sagitta.

iniecta monstris Terra dolet suis,
maeretque partus fulmine luridum
missos ad Orcum; nec peredit
impositam celer ignis Aetnen,

incontinentis nec Tityi iecur
reliquit ales, nequitiae additus
custos; amatorem trecentae
Pirithoum cohibent catenae.

V.

Caelo tonantem credidimus Iovem
regnare: praesens divus habebitur
Augustus adiectis Britannis
imperio gravibusque Persis.

69. *Gyas* is Lambinus' correction for *gigas*. Cf. II. 17. 14.

milesne Crassi coniuge barbara
turpis maritus vixit et hostium
(pro curia inversique mores !)
consenuit socerorum in armis

sub rege Medo Marsus et Apulus,
anciliorum et nominis et togae
oblitus aeternaeque Vestae,
incolumi Iove et urbe Roma?

hoc caverat mens provida Reguli
dissentientis condicionibus
foedis et exemplo trahenti
perniciem veniens in aevum,

si non periret immiserabilis
captiva pubes. 'signa ego Punicis
adfixa delubris et arma
militibus sine caede' dixit

'derepta vidi; vidi ego civium
retorta tergo bracchia libero
portasque non clausas et arva
Marte coli populata nostro.

auro repensus scilicet acrior
miles redibit. flagitio additis
damnum: neque amissos colores
lana refert medicata fuco,

nec vera virtus, cum semel excidit,
curat reponi deterioribus.
si pugnat extricata densis
cerva plagis, erit ille fortis,

qui perfidis se credidit hostibus,
et Marte Poenos proteret altero,
qui lora restrictis lacertis
sensit iners timuitque mortem.

hic, unde vitam sumeret inscius,
pacem duello miscuit. o pudor!
o magna Carthago, probrosis
altior Italiae ruinis!'

fertur pudicae coniugis osculum
parvosque natos ut capitis minor
ab se removisse et virilem
torvus humi posuisse vultum,

donec labantis consilio patres
firmaret auctor numquam alias dato,
interque maerentis amicos
egregius properaret exul.

atqui sciebat quae sibi barbarus
tortor pararet: non aliter tamen
dimovit obstantis propinquos
et populum reditus morantem,

quam si clientum longa negotia
diiudicata lite relinqueret,
tendens Venafranos in agros
aut Lacedaemonium Tarentum.

v. 36, 37. Some MSS. have *aptius* for *inscius* and this reading is adopted by many edd. as a foundation for other improvements. They say, with some justice, that *timuitque mortem* is a feeble climax to the ponderous lines which precede: that Hor. is not likely to have used *hic* of the same man who has just been called *ille* (l. 32) and that *mortem* and *vitam* are meant to be contrasted and should therefore occur in the same sentence. Hence Béntley and many others read *timuitque mortem Hinc unde vitam sumeret aptius*: i.e. 'feared death

VI.

Delicta maiorum immeritus lues,
Romane, donec templa refeceris
aedisque labentis deorum et
foeda nigro simulacra fumo.

dis te minorem quod geris, imperas.
hinc omne principium, huc refer exitum!
di multa neglecti dederunt
Hesperiae mala luctuosae.

iam bis Monaeses et Pacori manus
non auspicatos contudit impetus
nostros et adiecisse praedam
torquibus exiguis renidet.

paene occupatam seditionibus
delevit urbem Dacus et Aethiops,
hic classe formidatus, ille
missilibus melior sagittis.

fecunda culpae saecula nuptias
primum inquinavere et genus et domos:
hoc fonte derivata clades
in patriam populumque fluxit.

by the sword by which he might better have won life.' (Prof. Housman has proposed *sumere iustius* but with the same sense.) The objection to this reading is that *hinc* and *unde* cannot refer to the same sword: for the soldier feared death from the enemy's sword, whereas he should have won life with his own. If *hinc* is correct, we ought to read *sumere turpius*, i.e. 'feared to take death from the enemy from whom it is disgraceful to take life.' This is a plausible emendation, but the text does not give so bad a sense that emendation is imperative. For *hic* and *ille* applied to the same person within two lines of poetry, cf. Verg. *Georg.* IV. 396, 398.

motus doceri gaudet Ionicos
matura virgo et fingitur artibus
iam nunc et incestos amores
de tenero meditatur ungui.

mox iuniores quaerit adulteros
inter mariti vina neque eligit,
cui donet impermissa raptim
gaudia luminibus remotis,

sed iussa coram non sine conscio
surgit marito, seu vocat institor
seu navis Hispanae magister,
dedecorum pretiosus emptor.

non his iuventus orta parentibus
infecit aequor sanguine Punico
Pyrrhumque et ingentem cecidit
Antiochum Hannibalemque dirum;

sed rusticorum mascula militum
proles, Sabellis docta ligonibus
versare glaebas et severae
matris ad arbitrium recisos

portare fustis, sol ubi montium
mutaret umbras et iuga demeret
bobus fatigatis, amicum
tempus agens abeunte curru.

damnosa quid non imminuit dies?
aetas parentum, peior avis, tulit
nos nequiores, mox daturos
progeniem vitiosiorem.

VII.

Quid fles, Asterie, quem tibi candidi
primo restituent vere Favonii
Thyna merce beatum,
constantis iuvenem fidei

Gygen? ille Notis actus ad Oricum
post insana Caprae sidera frigidas
noctes non sine multis
insomnis lacrimis agit.

atqui sollicitae nuntius hospitae,
suspirare Chloen et miseram tuis
dicens ignibus uri,
temptat mille vafer modis.

ut Proetum mulier perfida credulum
falsis impulerit criminibus nimis
casto Bellerophontae
maturare necem refert;

narrat paene datum Pelea Tartaro,
Magnessam Hippolyten dum fugit abstinens;
et peccare docentis
fallax historias monet.

frustra: nam scopulis surdior Icari
voces audit adhuc integer. at tibi
ne vicinus Enipeus
plus iusto placeat cave,

VII. 4. Many edd. read *fide* (gen. cf. Roby, *Lat. Gr.* § 357 *c*) but the MSS. all have *fidei* and the grammarians do not quote this passage for the form *fide*. For *fidei* as dissyllable, cf. *Pompei* in II. 7. 5.

20. *monet* is better supported than *movet*.

quamvis non alius flectere equum sciens
aeque conspicitur gramine Martio,
nec quisquam citus aeque
Tusco denatat alveo.

prima nocte domum claude neque in vias
sub cantu querulae despice tibiae,
et te saepe vocanti
duram difficilis mane.

VIII.

Martiis caelebs quid agam Kalendis,
quid velint flores et acerra turis
plena miraris positusque carbo in
caespite vivo,

docte sermones utriusque linguae.
voveram dulcis epulas et album
Libero caprum prope funeratus
arboris ictu.

hic dies anno redeunte festus
corticem adstrictum pice demovebit
amphorae fumum bibere institutae
consule Tullo.

sume, Maecenas, cyathos amici
sospitis centum, et vigilis lucernas
perfer in lucem; procul omnis esto
clamor et ira.

mitte civilis super urbe curas:
occidit Daci Cotisonis agmen,
Medus infestus sibi luctuosis
dissidet armis,

servit Hispanae vetus hostis orae
Cantaber sera domitus catena.
iam Scythae laxo meditantur arcu
    cedere campis.

neglegens, nequa populus laboret,
parce privatus nimium cavere et
dona praesentis cape laetus horae ac
    linque severa.

IX.

Donec gratus eram tibi
    nec quisquam potior bracchia candidae
cervici iuvenis dabat,
    Persarum vigui rege beatior.
'donec non alia magis
    arsisti neque erat Lydia post Chloen,
multi Lydia nominis
    Romana vigui clarior Ilia.'
me nunc Thressa Chloe regit,
    dulcis docta modos et citharae sciens,
pro qua non metuam mori,
    si parcent animae fata superstiti.
'me torret face mutua
    Thurini Calais filius Ornyti,
pro quo bis patiar mori,
    si parcent puero fata superstiti.'

VIII. 26. Prof. Palmer proposes to read *parte* for *parce* (i.e. *neglegens cavere ne qua parte pop. lab.*). There is a certain redundancy in the text as it stands and *neglegere ne* is not usual Latin.

quid si prisca redit venus,
    diductosque iugo cogit aeneo?
si flava excutitur Chloe,
    reiectaeque patet ianua Lydiae?
'quamquam sidere pulchrior
    ille est, tu levior cortice et improbo
iracundior Hadria,
    tecum vivere amem, tecum obeam libens.'

X.

Extremum Tanain si biberes, Lyce,
saevo nupta viro, me tamen asperas
porrectum ante fores obicere incolis
    plorares Aquilonibus.

audis quo strepitu ianua, quo nemus
inter pulchra satum tecta remugiat
ventis, et positas ut glaciet nives
    puro numine Iuppiter?

ingratam Veneri pone superbiam,
ne currente retro funis eat rota:
non te Penelopen difficilem procis
    Tyrrhenus genuit parens.

o quamvis neque te munera nec preces
nec tinctus viola pallor amantium
nec vir Pieria paelice saucius
    curvat, supplicibus tuis

parcas, nec rigida mollior aesculo
nec Mauris animum mitior anguibus.
non hoc semper erit liminis aut aquae
    caelestis patiens latus.

XI.

Mercuri (nam te docilis magistro
movit Amphion lapides canendo)
tuque testudo, resonare septem
    callida nervis,

nec loquax olim neque grata, nunc et
divitum mensis et amica templis,
dic modos, Lyde quibus obstinatas
    applicet auris:

quae velut latis equa trima campis
ludit exultim metuitque tangi,
nuptiarum expers et adhuc protervo
    cruda marito.

tu potes tigris comitesque silvas
ducere et rivos celeris morari;
cessit immanis tibi blandienti
    ianitor aulae

[Cerberus, quamvis furiale centum
muniant angues caput eius atque
spiritus taeter saniesque manet
    ore trilingui.]

quin et Ixion Tityosque vultu
risit invito, stetit urna paulum
sicca, dum grato Danai puellas
    carmine mulces.

XI. 17—20. This stanza is generally believed to be an interpolation. It is unnecessary to the sense and it contains several anomalies: (1) *eius* (or any part of *is*) is not used elsewhere in the Odes, save in the very suspicious passage IV. 8. 18 (where it happens to be emphatic); (2) Hor. does not elsewhere end a line with *atque* and (3) does not elsewhere in the Odes use *taeter*.

audiat Lyde scelus atque notas
virginum poenas et inane lymphae
dolium fundo pereuntis imo,
    seraque fata,

quae manent culpas etiam sub Orco.
impiae (nam quid potuere maius?),
impiae sponsos potuere duro
    perdere ferro.

una de multis face nuptiali
digna periurum fuit in parentem
splendide mendax et in omne virgo
    nobilis aevum,

'surge' quae dixit iuveni marito,
'surge, ne longus tibi somnus, unde
non times, detur; socerum et scelestas
    falle sorores,

quae, velut nanctae vitulos leaenae,
singulos eheu lacerant: ego illis
mollior nec te feriam neque intra
    claustra tenebo.

me pater saevis oneret catenis,
quod viro clemens misero peperci;
me vel extremos Numidarum in agros
    classe releget.

i, pedes quo te rapiunt et aurae,
dum favet nox et Venus, i secundo
omine et nostri memorem sepulcro
    scalpe querellam.'

XII.

Miserarum est neque amori dare ludum neque dulci
mala vino lavere aut exanimari metuentis
patruae verbera linguae.
tibi qualum Cythereae puer ales, tibi telas
operosaeque Minervae studium aufert, Neobule,
Liparaei nitor Hebri,
simul unctos Tiberinis umeros lavit in undis,
eques ipso melior Bellerophonte, neque pugno
neque segni pede victus;
catus idem per apertum fugientis agitato
grege cervos iaculari et celer arto latitantem
fruticeto excipere aprum.

XIII.

O fons Bandusiae, splendidior vitro,
dulci digne mero non sine floribus,
cras donaberis haedo,
cui frons turgida cornibus
primis et venerem et proelia destinat.
frustra: nam gelidos inficiet tibi
rubro sanguine rivos
lascivi suboles gregis.
te flagrantis atrox hora Caniculae
nescit tangere, tu frigus amabile
fessis vomere tauris
praebes et pecori vago.
fies nobilium tu quoque fontium,
me dicente cavis impositam ilicem
saxis, unde loquaces
lymphae desiliunt tuae.

XIV.

Herculis ritu modo dictus, o plebs,
morte venalem petiisse laurum
Caesar Hispana repetit penatis
victor ab ora.

unico gaudens mulier marito
prodeat iustis operata divis,
et soror clari ducis et decorae
supplice vitta

virginum matres iuvenumque nuper
sospitum. vos, o pueri et puellae,
iam virum expectate. male ominatis
parcite verbis.

hic dies vere mihi festus atras
eximet curas: ego nec tumultum
nec mori per vim metuam tenente
Caesare terras.

XIV. 11, 12. *expectate* is my emendation. It avoids two difficulties at once. The MSS. have *iam virum expertae male ominatis* (or *male nominatis*, but this seems to have been a late alteration). It is unlikely both that Hor. allowed a hiatus in *male ominatis* and that he gave any epithet to *puellae* which would not apply equally to *pueri*. This latter objection is also strongly against *iam virum expertes*, a suggestion of Cuningham (in 1721), unless, with Kiessling, we interpret *iam v. expertes* 'boys and girls who have lost your fathers and husbands.' Those edd. who read *expertae* or *expertes* read also either *male ominatis* (in spite of the hiatus) or *male nominatis* (supposing this to be a translation of δυσώνυμος) or Bentley's *male inominatis* (where *male* seems redundant). Keller, however, reads *pueri et puellae ac* | *iam virum expertae male ominatis* etc.

i, pete unguentum, puer, et coronas
et cadum Marsi memorem duelli,
Spartacum siqua potuit vagantem
fallere testa.

dic et argutae properet Neaerae
murreum nodo cohibere crinem;
si per invisum mora ianitorem
fiet, abito.

lenit albescens animos capillus
litium et rixae cupidos protervae;
non ego hoc ferrem calidus iuventa
consule Planco.

XV.

Uxor pauperis Ibyci,
tandem nequitiae fige modum tuae
famosisque laboribus:
maturo propior desine funeri
inter ludere virgines
et stellis nebulam spargere candidis.
non, siquid Pholoen satis,
et te, Chlori, decet: filia rectius
expugnat iuvenum domos,
pulso Thyias uti concita tympano.
illam cogit amor Nothi
lascivae similem ludere capreae:
te lanae prope nobilem
tonsae Luceriam, non citharae decent
nec flos purpureus rosae
nec poti vetulam faece tenus cadi.

XVI.

Inclusam Danaen turris aenea
robustaeque fores et vigilum canum
tristes excubiae munierant satis
    nocturnis ab adulteris,

si non Acrisium, virginis abditae
custodem pavidum, Iuppiter et Venus
risissent: fore enim tutum iter et patens
    converso in pretium deo.

aurum per medios ire satellites
et perrumpere amat saxa potentius
ictu fulmineo: concidit auguris
    Argivi domus, ob lucrum

demersa exitio; diffidit urbium
portas vir Macedo et subruit aemulos
reges muneribus; munera navium
    saevos illaqueant duces.

crescentem sequitur cura pecuniam
maiorumque fames: iure perhorrui
late conspicuum tollere verticem,
    Maecenas, equitum decus.

quanto quisque sibi plura negaverit,
ab dis plura feret: nil cupientium
nudus castra peto et transfuga divitum
    partis linquere gestio,

contemptae dominus splendidior rei,
quam si quicquid arat impiger Apulus
occultare meis dicerer horreis,
    magnas inter opes inops.

purae rivus aquae silvaque iugerum
paucorum et segetis certa fides meae
fulgentem imperio fertilis Africae
fallit sorte beatior.

quamquam nec Calabrae mella ferunt apes,
nec Laestrygonia Bacchus in amphora
languescit mihi, nec pinguia Gallicis
crescunt vellera pascuis,

importuna tamen pauperies abest,
nec, si plura velim, tu dare deneges.
contracto melius parva cupidine
vectigalia porrigam,

quam si Mygdoniis regnum Alyattei
campis continuem. multa petentibus
desunt multa: bene est, cui deus obtulit
parca quod satis est manu.

XVII.

Aeli vetusto nobilis ab Lamo,
quando et priores hinc Lamias ferunt
denominatos et nepotum
per memores genus omne fastos,

auctore ab illo ducis originem,
qui Formiarum moenia dicitur
princeps et innantem Maricae
litoribus tenuisse Lirim

XVII. 5. All the MSS. have *ducis*. Many edd. read *ducit*, a suggestion of Daniel Heinsius (ob. 1655). Some propose to omit lines 2—5 as an interpolation.

late tyrannus. cras foliis nemus
multis et alga litus inutili
  demissa tempestas ab Euro
    sternet, aquae nisi fallit augur

annosa cornix. dum potes, aridum
compone lignum: cras Genium mero
  curabis et porco bimenstri
    cum famulis operum solutis.

XVIII.

Faune, Nympharum fugientum amator,
per meos finis et aprica rura
lenis incedas abeasque parvis
    aequus alumnis,

si tener pleno cadit haedus anno,
larga nec desunt Veneris sodali
vina craterae, vetus ara multo
    fumat odore.

ludit herboso pecus omne campo,
cum tibi Nonae redeunt Decembres;
festus in pratis vacat otioso
    cum bove pagus;

inter audaces lupus errat agnos,
spargit agrestis tibi silva frondes,
gaudet invisam pepulisse fossor
    ter pede terram.

XIX.

Quantum distet ab Inacho
    Codrus, pro patria non timidus mori,
narras et genus Aeaci
    et pugnata sacro bella sub Ilio:
quo Chium pretio cadum
    mercemur, quis aquam temperet ignibus,
quo praebente domum et quota
    Paelignis caream frigoribus, taces.
da lunae propere novae,
    da noctis mediae, da, puer, auguris
Murenae. tribus aut novem
    miscentur cyathis pocula commodis.
qui Musas amat imparis,
    ternos ter cyathos attonitus petet
vates: tris prohibet supra
    rixarum metuens tangere Gratia
nudis iuncta sororibus.
    insanire iuvat: cur Berecyntiae
cessant flamina tibiae?
    cur pendet tacita fistula cum lyra?
parcentis ego dexteras
    odi: sparge rosas; audiat invidus
dementem strepitum Lycus
    et vicina seni non habilis Lyco.
spissa te nitidum coma,
    puro te similem, Telephe, Vespero
tempestiva petit Rhode;
    me lentus Glycerae torret amor meae.

XIX. 12. All the MSS. have *miscentur*. Many edd. read *miscentor*, after J. Rutgers (ob. 1625).

XX.

Non vides, quanto moveas periclo,
Pyrrhe, Gaetulae catulos leaenae?
dura post paulo fugies inaudax
proelia raptor,

cum per obstantis iuvenum catervas
ibit insignem repetens Nearchum:
grande certamen, tibi praeda cedat,
maior an illa.

interim, dum tu celeris sagittas
promis, haec dentes acuit timendos,
arbiter pugnae posuisse nudo
sub pede palmam

fertur et leni recreare vento
sparsum odoratis umerum capillis,
qualis aut Nireus fuit aut aquosa
raptus ab Ida.

XXI.

O nata mecum consule Manlio,
seu tu querellas sive geris iocos
seu rixam et insanos amores
seu facilem, pia testa, somnum,

quocumque lectum nomine Massicum
servas, moveri digna bono die,
descende, Corvino iubente
promere languidiora vina.

non ille, quamquam Socraticis madet
sermonibus, te negleget horridus:
narratur et prisci Catonis
saepe mero caluisse virtus.

tu lene tormentum ingenio admoves
plerumque duro; tu sapientium
curas et arcanum iocoso
consilium retegis Lyaeo;

tu spem reducis mentibus anxiis
viresque et addis cornua pauperi,
post te neque iratos trementi
regum apices neque militum arma.

te Liber et si laeta aderit Venus
segnesque nodum solvere Gratiae
vivaeque producent lucernae,
dum rediens fugat astra Phoebus.

XXII.

Montium custos nemorumque virgo,
quae laborantis utero puellas
ter vocata audis adimisque leto,
diva triformis,

imminens villae tua pinus esto,
quam per exactos ego laetus annos
verris obliquum meditantis ictum
sanguine donem.

XXIII.

Caelo supinas si tuleris manus
nascente luna, rustica Phidyle,
si ture placaris et horna
fruge Lares avidaque porca,

nec pestilentem sentiet Africum
fecunda vitis nec sterilem seges
robiginem aut dulces alumni
pomifero grave tempus anno.

nam quae nivali pascitur Algido
devota quercus inter et ilices
aut crescit Albanis in herbis
victima, pontificum securis

cervice tinguet: te nihil attinet
temptare multa caede bidentium
parvos coronantem marino
rore deos fragilique myrto.

immunis aram si tetigit manus,
non sumptuosa blandior hostia
mollivit aversos Penatis
farre pio et saliente mica.

XXIV.

Intactis opulentior
thesauris Arabum et divitis Indiae,
caementis licet occupes
Tyrrhenum omne tuis et mare sublicis,
si figit adamantinos
summis verticibus dira Necessitas
clavos, non animum metu,
non mortis laqueis expedies caput.

XXIV. 4. *sublicis* 'piles' is the emendation of Prof. A. Palmer. The MSS. are divided between *publicum*, *Apulicum* and *Ponticum*. Of these readings, the first is nonsensical: the second unmetrical (the initial *A* being long): the third incredible. Many edd. adopt Lachmann's emendation *terrenum omne tuis et mare publicum* i.e. 'the whole land and sea, the common heritage.' *terrenum* is certainly used in Livy XXIII. 19, but it is absurd here to alter *Tyrrhenum*, which is good and well attested, in order to retain *publicum*, which is ill attested and not good.

campestres melius Scythae,
    quorum plaustra vagas rite trahunt domos,
vivunt et rigidi Getae,
    immetata quibus iugera liberas
fruges et cererem ferunt,
    nec cultura placet longior annua,
defunctumque laboribus
    aequali recreat sorte vicarius.
illic matre carentibus
    privignis mulier temperat innocens,
nec dotata regit virum
    coniux nec nitido fidit adultero.
dos est magna parentium
    virtus et metuens alterius viri
certo foedere castitas,
    et peccare nefas aut pretium est mori.
o quisquis volet impias
    caedes et rabiem tollere civicam,
si quaeret 'pater urbium'
    subscribi statuis, indomitam audeat
refrenare licentiam,
    clarus postgenitis: quatenus, heu nefas!
virtutem incolumem odimus,
    sublatam ex oculis quaerimus invidi.
quid tristes querimoniae,
    si non supplicio culpa reciditur,
quid leges sine moribus
    vanae proficiunt, si neque fervidis
pars inclusa caloribus
    mundi nec Boreae finitimum latus
durataeque solo nives
    mercatorem abigunt, horrida callidi
vincunt aequora navitae?
    magnum pauperies opprobrium iubet

quidvis et facere et pati,
    virtutisque viam deserit arduae.
vel nos in Capitolium,
    quo clamor vocat et turba faventium,
vel nos in mare proximum
    gemmas et lapides, aurum et inutile,
summi materiem mali,
    mittamus, scelerum si bene paenitet.
eradenda cupidinis
    pravi sunt elementa, et tenerae nimis
mentes asperioribus
    formandae studiis. nescit equo rudis
haerere ingenuus puer
    venarique timet, ludere doctior,
seu Graeco iubeas trocho,
    seu malis vetita legibus alea,
cum periura patris fides
    consortem socium fallat et hospites,
indignoque pecuniam
    heredi properet. scilicet improbae
crescunt divitiae: tamen
    curtae nescio quid semper abest rei.

XXV.

Quo me, Bacche, rapis tui
    plenum? quae nemora aut quos agor in specus
velox mente nova? quibus
    antris egregii Caesaris audiar
aeternum meditans decus
    stellis inserere et consilio Iovis?
dicam insigne, recens, adhuc
    indictum ore alio. non secus in iugis

exsomnis stupet Euhias,
    Hebrum prospiciens et nive candidam
Thracen ac pede barbaro
    lustratam Rhodopen, ut mihi devio
ripas et vacuum nemus
    mirari libet. o Naiadum potens
Baccharumque valentium
    proceras manibus vertere fraxinos,
nil parvum aut humili modo,
    nil mortale loquar. dulce periculum est,
o Lenaee, sequi deum
    cingentem viridi tempora pampino.

XXVI.

Vixi puellis nuper idoneus
et militavi non sine gloria:
  nunc arma defunctumque bello
    barbiton hic paries habebit,

laevum marinae qui Veneris latus
custodit. hic, hic ponite lucida
  funalia et vectes et arcus
    oppositis foribus minacis.

xxv. 9. All mss. have *exsomnis*, but many edd. follow Bentley in reading *Edonis* (cf. Ovid, *Trist.* iv. 2. 42).

xxvi. 1. All mss. have *puellis*. Some edd. read *duellis* (i.e. *bellis*) suggested by Franke (ob. 1851).

7. All mss. have *arcus*, but bows would be useless against closed doors, and there is no evidence that *arcus* could mean a bow-shaped tool (e.g. a pickaxe or bent crowbar). The emendations proposed are *uncos* (hooks), *harpas* (? sickles), *ascias* (axes) and *securesque* (for *et arcus*).

o quae beatam diva tenes Cyprum et
Memphin carentem Sithonia nive,
regina, sublimi flagello
tange Chloen semel arrogantem.

XXVII.

Impios parrae recinentis omen
ducat et praegnas canis aut ab agro
rava decurrens lupa Lanuvino
fetaque volpes.

rumpit et serpens iter institutum,
si per obliquum similis sagittae
terruit mannos. ego cui timebo
providus auspex,

antequam stantis repetat paludes
imbrium divina avis imminentum,
oscinem corvum prece suscitabo
solis ab ortu.

sis licet felix, ubicumque mavis,
et memor nostri, Galatea, vivas,
teque nec laevus vetat ire picus
nec vaga cornix.

XXVII. 5. *rumpit* is not so well supported by MSS. as *rumpat*, but the former gives the better sense. We wish the journeys of impious men to end in disaster, not to be interrupted by bad omens.

15. *vetat* is the correction of Lambinus for *vetet* of the MSS. Between the third and fourth stanzas Hor. is supposed to take the omens and find them favorable. (Cf. Ovid, *A. A.* I. 205 *auguror, en! vinces.*)

sed vides, quanto trepidet tumultu
pronus Orion: ego quid sit ater
Hadriae novi sinus et quid albus
peccet Iapyx.

hostium uxores puerique caecos
sentiant motus orientis Austri et
aequoris nigri fremitum et trementis
verbere ripas.

sic et Europe niveum doloso
credidit tauro latus et scatentem
beluis pontum mediasque fraudes
palluit audax.

nuper in pratis studiosa florum et
debitae Nymphis opifex coronae,
nocte sublustri nihil astra praeter
vidit et undas.

quae simul centum tetigit potentem
oppidis Creten, 'pater, o relictum
filiae nomen pietasque' dixit
'victa furore!

unde quo veni? levis una mors est
virginum culpae. vigilansne ploro
turpe commissum, an vitiis carentem
ludit imago

vana, quae porta fugiens eburna
somnium ducit? meliusne fluctus
ire per longos fuit, an recentis
carpere flores?

siquis infamem mihi nunc iuvencum
dedat iratae, lacerare ferro et
frangere enitar modo multum amati
    cornua monstri.

impudens liqui patrios penatis:
impudens Orcum moror: o deorum
siquis haec audis, utinam inter errem
    nuda leones!

antequam turpis macies decentis
occupet malas teneraeque sucus
defluat praedae, speciosa quaero
    pascere tigris.

vilis Europe, pater urget absens,
quid mori cessas? potes hac ab orno
pendulum zona bene te secuta
    laedere collum.

sive te rupes et acuta leto
saxa delectant, age te procellae
crede veloci, nisi erile mavis
    carpere pensum

regius sanguis dominaeque tradi
barbarae paelex.' aderat querenti
perfidum ridens Venus et remisso
    filius arcu.

mox, ubi lusit satis, 'abstineto'
dixit 'irarum calidaeque rixae,
cum tibi invisus laceranda reddet
    cornua taurus.

uxor invicti Iovis esse nescis.
mitte singultus, bene ferre magnam
disce fortunam: tua sectus orbis
    nomina ducet.'

XXVIII.

Festo quid potius die
Neptuni faciam? prome reconditum,
Lyde, strenua Caecubum,
munitaeque adhibe vim sapientiae.
inclinare meridiem
sentis ac, veluti stet volucris dies,
parcis deripere horreo
cessantem Bibuli consulis amphoram?
nos cantabimus invicem
Neptunum et viridis Nereidum comas;
tu curva recines lyra
Latonam et celeris spicula Cynthiae:
summo carmine, quae Cnidon
fulgentisque tenet Cycladas et Paphum
iunctis visit oloribus
dicetur, merita Nox quoque nenia.

XXIX.

Tyrrhena regum progenies, tibi
non ante verso lene merum cado
cum flore, Maecenas, rosarum et
pressa tuis balanus capillis

iamdudum apud me est; eripe te morae,
ne semper udum Tibur et Aefulae
declive contempleris arvum et
Telegoni iuga parricidae.

XXVIII. 14. Almost all MSS. have *Cnidon* in 13 and *Paphum* in 14. The variation seems to be intentional, to avoid similar endings.

XXIX. 6. *ne* has much better authority than *nec*, which some edd. prefer.

fastidiosam desere copiam et
molem propinquam nubibus arduis;
omitte mirari beatae
fumum et opes strepitumque Romae.

plerumque gratae divitibus vices,
mundaeque parvo sub lare pauperum
cenae sine aulaeis et ostro
sollicitam explicuere frontem.

iam clarus occultum Andromedae pater
ostendit ignem, iam Procyon furit
et stella vesani Leonis,
sole dies referente siccos;

iam pastor umbras cum grege languido
rivumque fessus quaerit et horridi
dumeta Silvani caretque
ripa vagis taciturna ventis.

tu civitatem quis deceat status
curas, et urbi sollicitus times,
quid Seres et regnata Cyro
Bactra parent Tanaisque discors.

prudens futuri temporis exitum
caliginosa nocte premit deus
ridetque, si mortalis ultra
fas trepidat. quod adest memento

componere aequus: cetera fluminis
ritu feruntur, nunc medio alveo
cum pace delabentis Etruscum
in mare, nunc lapides adesos

stirpesque raptas et pecus et domos
volventis una, non sine montium
clamore vicinaeque silvae,
cum fera diluvies quietos

irritat amnis. ille potens sui
laetusque deget, cui licet in diem
dixisse 'vixi: cras vel atra
nube polum pater occupato,

vel sole puro; non tamen irritum,
quodcumque retro est, efficiet neque
diffinget infectumque reddet,
quod fugiens semel hora vexit.'

Fortuna, saevo laeta negotio et
ludum insolentem ludere pertinax,
transmutat incertos honores,
nunc mihi, nunc alii benigna.

laudo manentem: si celeris quatit
pinnas, resigno quae dedit et mea
virtute me involvo probamque
pauperiem sine dote quaero.

non est meum, si mugiat Africis
malus procellis, ad miseras preces
decurrere et votis pacisci,
ne Cypriae Tyriaeque merces

addant avaro divitias mari:
tunc me biremis praesidio scaphae
tutum per Aegaeos tumultus
aura feret geminusque Pollux.

XXX.

Exegi monumentum aere perennius
regalique situ pyramidum altius,
quod non imber edax, non Aquilo impotens
possit diruere aut innumerabilis
annorum series et fuga temporum.
non omnis moriar, multaque pars mei
vitabit Libitinam: usque ego postera
crescam laude recens, dum Capitolium
scandet cum tacita virgine pontifex.
dicar, qua violens obstrepit Aufidus
et qua pauper aquae Daunus agrestium
regnavit populorum, ex humili potens
princeps Aeolium carmen ad Italos
deduxisse modos. sume superbiam
quaesitam meritis et mihi Delphica
lauro cinge volens, Melpomene, comam.

CARMINUM

LIBER QUARTUS.

I.

Intermissa, Venus, diu
rursus bella moves? parce precor, precor.
non sum, qualis eram bonae
sub regno Cinarae. desine, dulcium
mater saeva Cupidinum,
circa lustra decem flectere mollibus
iam durum imperiis: abi,
quo blandae iuvenum te revocant preces.
tempestivius in domum
Pauli purpureis ales oloribus
comissabere Maximi,
si torrere iecur quaeris idoneum:
namque et nobilis et decens
et pro sollicitis non tacitus reis
et centum puer artium
late signa feret militiae tuae,
et quandoque potentior
largi muneribus riserit aemuli,

Albanos prope te lacus
    ponet marmoream sub trabe citrea.
illic plurima naribus
    duces tura, lyraeque et Berecyntiae
delectabere tibiae
    mixtis carminibus non sine fistula;
illic bis pueri die
    numen cum teneris virginibus tuum
laudantes pede candido
    in morem Salium ter quatient humum.
me nec femina nec puer
    iam nec spes animi credula mutui
nec certare iuvat mero
    nec vincire novis tempora floribus.
sed cur heu, Ligurine, cur
    manat rara meas lacrima per genas?
cur facunda parum decoro
    inter verba cadit lingua silentio?
nocturnis ego somniis
    iam captum teneo, iam volucrem sequor
te per gramina Martii
    campi, te per aquas, dure, volubilis.

II.

Pindarum quisquis studet aemulari,
Iulle, ceratis ope Daedalea
nititur pinnis, vitreo daturus
    nomina ponto.

I. 22, 23. Some edd. read *lyra—Berecynthia—tibia;* but almost all MSS. are against them.

II. 2. The MSS. have *Iulle* or *Iule.* Many edd. believing *Iullus* (or *Iulus*) *Antonius* to be an impossible name, read *ille*, a conjecture of

monte decurrens velut amnis, imbres
quem super notas aluere ripas,
fervet immensusque ruit profundo
    Pindarus ore,

laurea donandus Apollinari,
seu per audacis nova dithyrambos
verba devolvit numerisque fertur
    lege solutis,

seu deos regesve canit, deorum
sanguinem, per quos cecidere iusta
morte Centauri, cecidit tremendae
    flamma Chimaerae,

sive, quos Elea domum reducit
palma caelestis, pugilemve equumve
dicit et centum potiore signis
    munere donat;

flebili sponsae iuvenemve raptum
plorat et viris animumque moresque
aureos educit in astra nigroque
    invidet Orco.

multa Dircaeum levat aura cycnum,
tendit, Antoni, quotiens in altos
nubium tractus: ego apis Matinae
    more modoque

grata carpentis thyma per laborem
plurimum circa nemus uvidique
Tiburis ripas operosa parvus
    carmina fingo.

II. Peerlkamp (ob. 1865). But *Iullus* is now confirmed by inscriptions (e.g. *C. I. L.* VI. no. 12010).

concines maiore poeta plectro
Caesarem, quandoque trahet ferocis
per sacrum clivum merita decorus
    fronde Sygambros :

quo nihil maius meliusve terris
fata donavere bonique divi
nec dabunt, quamvis redeant in aurum
    tempora priscum.

concines laetosque dies et urbis
publicum ludum super impetrato
fortis Augusti reditu forumque
    litibus orbum.

tum meae, siquid loquar audiendum,
vocis accedet bona pars, et 'o sol
pulcher, o laudande!' canam recepto
    Caesare felix.

'*io*'que dum procedis, 'io triumphe!'
non semel dicemus 'io triumphe!'
civitas omnis, dabimusque divis
    tura benignis.

te decem tauri totidemque vaccae,
me tener solvet vitulus, relicta
matre qui largis iuvenescit herbis
    in mea vota,

fronte curvatos imitatus ignis
tertium lunae referentis ortum,
qua notam duxit, niveus videri,
    cetera fulvus.

49. '*io*'*que* is my conjecture for *teque* of the MSS. Those edd. who retain *teque* suppose that it refers to *Triumphe*, although *te* in l. 53 certainly refers to Antonius. The favorite emendation is *tuque*, but

III.

Quem tu, Melpomene, semel
    nascentem placido lumine videris,
illum non labor Isthmius
    clarabit pugilem, non equus impiger
curru ducet Achaico
    victorem, neque res bellica Deliis
ornatum foliis ducem,
    quod regum tumidas contuderit minas,
ostendet Capitolio;
    sed quae Tibur aquae fertile praefluunt
et spissae nemorum comae
    fingent Aeolio carmine nobilem.
Romae, principis urbium,
    dignatur suboles inter amabilis
vatum ponere me choros,
    et iam dente minus mordeor invido.
o testudinis aureae
    dulcem quae strepitum, Pieri, temperas,
o mutis quoque piscibus
    donatura cycni, si libeat, sonum,
totum muneris hoc tui est,
    quod monstror digito praetereuntium
Romanae fidicen lyrae:
    quod spiro et placeo, si placeo, tuum est.

there is no occasion at all for the emphatic pronoun. *isque* and *atque* have also been proposed. For '*io'que* cf. Ovid, *Trist.* IV. 2. 51, 52 *tempora Phoebea lauro cingentur, 'io'que Miles 'io' magna voce 'triumphe' canet.* Of course *io* (in *ioque*) is a monosyllable as in Catullus LXI. (*io Hymen Hymenaee io*), on which see Munro, *Criticisms and Elucidations*, p. 136, or Postgate, *Journ. Phil.* XVIII. p. 146.

IV.

Qualem ministrum fulminis alitem,
cui rex deorum regnum in avis vagas
permisit expertus fidelem
Iuppiter in Ganymede flavo,

olim iuventas et patrius vigor
nido laborum propulit inscium,
vernique iam nimbis remotis
insolitos docuere nisus

venti paventem, mox in ovilia
demisit hostem vividus impetus,
nunc in reluctantis dracones
egit amor dapis atque pugnae;

qualemve laetis caprea pascuis
intenta fulvae matris ab ubere
iam lacte depulsum leonem
dente novo peritura vidit:

videre Raeti bella sub Alpibus
Drusum gerentem Vindelici (quibus
mos unde deductus per omne
tempus Amazonia securi

IV. 17. Many edd. read *Raetis* (sc. *sub Alpibus*) a conjecture of N. Heinsius (ob. 1681). Certainly Tacitus (*Hist.* I. 70, *Germ.* 1) speaks of the *Raeticae Alpes*, and other writers distinguish the *Raeti* as a different people from the *Vindelici*. But the MSS. and scholiasts here are unanimous for *Raeti Vindelici* (cf. also Servius on *Aen.* I. 247); and it would appear, from IV. 14. 7—14, that Hor. regarded *Vindelici* as a generic name of various Alpine tribes, the Genauni, Breuni, Raeti etc.

dextras obarmet, quaerere distuli,
nec scire fas est omnia), sed diu
lateque victrices catervae
consiliis iuvenis revictae

sensere, quid mens rite, quid indoles
nutrita faustis sub penetralibus
posset, quid Augusti paternus
in pueros animus Nerones.

fortes creantur fortibus et bonis;
est in iuvencis, est in equis patrum
virtus, neque imbellem feroces
progenerant aquilae columbam:

doctrina sed vim promovet insitam,
rectique cultus pectora roborant;
utcumque defecere mores,
indecorant bene nata culpae.

quid debeas, o Roma, Neronibus,
testis Metaurum flumen et Hasdrubal
devictus et pulcher fugatis
ille dies Latio tenebris,

qui primus alma risit adorea,
dirus per urbes Afer ut Italas
ceu flamma per taedas vel Eurus
per Siculas equitavit undas.

post hoc secundis usque laboribus
Romana pubes crevit, et impio
vastata Poenorum tumultu
fana deos habuere rectos,

dixitque tandem perfidus Hannibal:
'cervi, luporum praeda rapacium,
sectamur ultro, quos opimus
fallere et effugere est triumphus.

gens, quae cremato fortis ab Ilio
iactata Tuscis aequoribus sacra
natosque maturosque patres
pertulit Ausonias ad urbes,

duris ut ilex tonsa bipennibus
nigrae feraci frondis in Algido,
per damna, per caedes, ab ipso
ducit opes animumque ferro.

non hydra secto corpore firmior
vinci dolentem crevit in Herculem,
monstrumve submisere Colchi
maius Echioniaeve Thebae.

merses profundo: pulchrior *exsilit;*
luctere: multa proruet integrum
cum laude victorem geretque
proelia coniugibus loquenda.

Carthagini iam non ego nuntios
mittam superbos: occidit, occidit
spes omnis et fortuna nostri
nominis Hasdrubale interempto.'

nil Claudiae non perficient manus,
quas et benigno numine Iuppiter
defendit et curae sagaces
expediunt per acuta belli.

65. Most MSS. have *evenit:* two only *exiet.* The reading *exsilit* (or *exilit*) is from Rutilius Numatianus, a poet of the 5th cent.

V.

Divis orte bonis, optume Romulae
custos gentis, abes iam nimium diu;
maturum reditum pollicitus patrum
    sancto concilio, redi.

lucem redde tuae, dux bone, patriae:
instar veris enim vultus ubi tuus
affulsit populo, gratior it dies
    et soles melius nitent.

ut mater iuvenem, quem Notus invido
flatu Carpathii trans maris aequora
cunctantem spatio longius annuo
    dulci distinet a domo,

votis ominibusque et precibus vocat,
curvo nec faciem litore dimovet:
sic desideriis icta fidelibus
    quaerit patria Caesarem.

tutus bos etenim rura perambulat,
nutrit rura Ceres almaque Faustitas,
pacatum volitant per mare navitae.
    culpari metuit fides,

nullis polluitur casta domus stupris,
mos et lex maculosum edomuit nefas,
laudantur simili prole puerperae,
    culpam poena premit comes.

V. 4. The MSS. mostly have *concilio* here, but *consilio* in III. 25. 6. The latter is the more common designation of the senate.

quis Parthum paveat, quis gelidum Scythen,
quis Germania quos horrida parturit
fetus, incolumi Caesare? quis ferae
bellum curet Hiberiae?

condit quisque diem collibus in suis
et vitem viduas ducit ad arbores;
hinc ad vina redit laetus et alteris
te mensis adhibet deum;

te multa prece, te prosequitur mero
defuso pateris, et Laribus tuum
miscet numen, uti Graecia Castoris
et magni memor Herculis.

'longas o utinam, dux bone, ferias
praestes Hesperiae!' dicimus integro
sicci mane die, dicimus uvidi,
cum sol Oceano subest.

VI.

Dive, quem proles Niobea magnae
vindicem linguae Tityosque raptor
sensit et Troiae prope victor altae
Phthius Achilles,

ceteris maior, tibi miles impar,
filius quamvis Thetidis marinae
Dardanas turris quateret tremenda
cuspide pugnax.

ille, mordaci velut icta ferro
pinus aut impulsa cupressus Euro,
procidit late posuitque collum in
pulvere Teucro.

ille non inclusus equo Minervae
sacra mentito male feriatos
Troas et laetam Priami choreis
falleret aulam,

sed palam captis gravis, heu nefas heu,
nescios fari pueros Achivis
ureret flammis, etiam latentem
matris in alvo,

ni tuis victus Venerisque gratae
vocibus divum pater adnuisset
rebus Aeneae potiore ductos
alite muros.

doctor argutae fidicen Thaliae,
Phoebe, qui Xantho lavis amne crinis,
Dauniae defende decus Camenae,
levis Agyieu.

spiritum Phoebus mihi, Phoebus artem
carminis nomenque dedit poetae.
virginum primae puerique claris
patribus orti,

Deliae tutela deae, fugacis
lyncas et cervos cohibentis arcu,
Lesbium servate pedem meique
pollicis ictum,

vi. 17. Many MSS. have *captis*, many omit the word altogether, and a few have *victor*. The authorities being doubtful, Prof. Housman proposes *cautis*, objecting to *captis* that to be 'stern to captives' is no proof of bravery. For *palam cautis* he compares *Aen.* I. 350 *clam ferro incautum superat*, and Ovid, *Metam.* XIII. 103, 104.

rite Latonae puerum canentes,
rite crescentem face Noctilucam,
prosperam frugum celeremque pronos
volvere menses.

nupta iam dices: 'ego dis amicum,
saeculo festas referente luces,
reddidi carmen docilis modorum
vatis Horati.'

VII.

Diffugere nives, redeunt iam gramina campis
arboribusque comae;
mutat terra vices et decrescentia ripas
flumina praetereunt;
Gratia cum Nymphis geminisque sororibus audet
ducere nuda choros.
immortalia ne speres, monet annus et almum
quae rapit hora diem.
frigora mitescunt Zephyris, ver proterit aestas
interitura, simul
pomifer autumnus fruges effuderit, et mox
bruma recurrit iners.
damna tamen celeres reparant caelestia lunae:
nos, ubi decidimus,
quo pius Aeneas, quo Tullus dives et Ancus,
pulvis et umbra sumus.
quis scit an adiciant hodiernae crastina summae
tempora di superi?
cuncta manus avidas fugient heredis, amico
quae dederis animo.

cum semel occideris et de te splendida Minos
fecerit arbitria,
non, Torquate, genus, non te facundia, non te
restituet pietas:
infernis neque enim tenebris Diana pudicum
liberat Hippolytum,
nec Lethaea valet Theseus abrumpere caro
vincula Pirithoo.

VIII.

Donarem pateras grataque commodus,
Censorine, meis aera sodalibus.
donarem tripodas, praemia fortium
Graiorum, neque tu pessuma munerum
ferres, divite me scilicet artium,
quas aut Parrhasius protulit aut Scopas,
hic saxo, liquidis ille coloribus
sollers nunc hominem ponere, nunc deum.
sed non haec mihi vis, non tibi talium

VIII. Some editors reject this Ode altogether, but much of it is Horatian in style, and there is a truly Horatian connexion between this Ode and the next (cf. *Introd.* p. xxxii). But there can be little doubt that some lines are interpolated. The following are the chief grounds of suspicion: (1) The number of lines is not divisible by 4 (*Introd.* p. xxvii): (2) in l. 17 the diaeresis (*Introd. ibid.*) is neglected in a very singular manner: (3) in the same line, the burning of Carthage is wrongly attributed to Scipio Africanus *Major:* (4) in l. 18 *eius* is unparalleled save in an equally suspicious passage (III. II. 18). Besides this, there are many very doubtful expressions, e.g. *bonis ducibus*, *lucratus*, *rediit*, *Calabrae Pierides*, *taciturnitas*. But the number of lines to be rejected is obviously 2 or 6 or 10 or 14 (so as to leave a remainder divisible by 4), and it is difficult to make these omissions.

res est aut animus deliciarum egens.
gaudes carminibus: carmina possumus
donare et pretium dicere muneri.
non incisa notis marmora publicis,
[per quae spiritus et vita redit bonis
post mortem ducibus, non celeres fugae
reiectaeque retrorsum Hannibalis minae,
non incendia Carthaginis impiae
eius, qui domita nomen ab Africa
lucratus rediit, clarius indicant
laudes, quam Calabrae Pierides; neque
si chartae sileant, quod bene feceris,
mercedem tuleris. quid foret Iliae
Mavortisque puer, si taciturnitas
obstaret meritis invida Romuli?
ereptum Stygiis fluctibus Aeacum
virtus et favor et lingua potentium
vatum divitibus consecrat insulis.]
dignum laude virum Musa vetat mori.
caelo Musa beat: sic Iovis interest
optatis epulis impiger Hercules,
clarum Tyndaridae sidus ab infimis
quassas eripiunt aequoribus rates,
ornatus viridi tempora pampino
Liber vota bonos ducit ad exitus.

If we reject only two lines (e.g. ll. 17 and 33), we leave *eius* and the other suspicious expressions, and there is no complete passage of 6, 10 or 14 lines. The brackets in the text are so placed as to include every considerable difficulty. If lines 14—27 are omitted, the sense will run 'It is not public inscriptions, but the Muse, that confers immortality.' Many other suggestions have been made. The favorite remedy is to omit ll. 15 *non*—19 *rediit* and also ll. 28 and 33. Unfortunately, these latter lines are as well worth keeping as anything in the Ode.

IX.

Ne forte credas interitura, quae
longe sonantem natus ad Aufidum
non ante vulgatas per artis
verba loquor socianda chordis.

non, si priores Maeonius tenet
sedes Homerus, Pindaricae latent
Ceaeque et Alcaei minaces
Stesichorique graves camenae,

nec, siquid olim lusit Anacreon,
delevit aetas; spirat adhuc amor
vivuntque commissi calores
Aeoliae fidibus puellae.

non sola comptos arsit adulteri
crines et aurum vestibus illitum
mirata regalisque cultus
et comites Helene Lacaena,

primusve Teucer tela Cydonio
derexit arcu; non semel Ilios
vexata; non pugnavit ingens
Idomeneus Sthenelusve solus

dicenda Musis proelia; non ferox
Hector vel acer Deiphobus gravis
excepit ictus pro pudicis
coniugibus puerisque primus.

vixere fortes ante Agamemnona
multi; sed omnes illacrimabiles
urgentur ignotique longa
nocte, carent quia vate sacro.

paulum sepultae distat inertiae
celata virtus. non ego te meis
  chartis inornatum silebo
    totve tuos patiar labores

impune, Lolli, carpere lividas
obliviones. est animus tibi
  rerumque prudens et secundis
    temporibus dubiisque rectus,

vindex avarae fraudis et abstinens
ducentis ad se cuncta pecuniae
  consulque non unius anni,
    sed quotiens bonus atque fidus

iudex honestum praetulit utili,
reiecit alto dona nocentium
  vultu, per obstantis catervas
    explicuit sua victor arma.

non possidentem multa vocaveris
recte beatum; rectius occupat
  nomen beati, qui deorum
    muneribus sapienter uti

duramque callet pauperiem pati
peiusque leto flagitium timet,
  non ille pro caris amicis
    aut patria timidus perire.

IX. 31. The MSS. are divided between *sileri* and *silebo*.

X.

O crudelis adhuc et Veneris muneribus potens,
insperata tuae cum veniet pluma superbiae
et, quae nunc umeris involitant, deciderint comae,
nunc et qui color est puniceae flore prior rosae,
mutatus, Ligurine, in faciem verterit hispidam,
dices 'heu,' quotiens te speculo videris alterum,
'quae mens est hodie, cur eadem non puero fuit,
vel cur his animis incolumes non redeunt genae?'

XI.

Est mihi nonum superantis annum
plenus Albani cadus; est in horto,
Phylli, nectendis apium coronis;
est hederae vis

multa, qua crinis religata fulges;
ridet argento domus; ara castis
vincta verbenis avet immolato
spargier agno;

cuncta festinat manus, huc et illuc
cursitant mixtae pueris puellae;
sordidum flammae trepidant rotantes
vertice fumum.

ut tamen noris, quibus advoceris
gaudiis: Idus tibi sunt agendae,
qui dies mensem Veneris marinae
findit Aprilem,

X. 2. Many emendations have been proposed for *pluma*: e.g. *poena*, *multa* (i.e. punishment), *bruma*, *ruga*.

iure sollemnis mihi sanctiorque
paene natali proprio, quod ex hac
luce Maecenas meus affluentis
    ordinat annos.

Telephum, quem tu petis, occupavit
non tuae sortis iuvenem puella
dives et lasciva tenetque grata
    compede vinctum.

terret ambustus Phaethon avaras
spes, et exemplum grave praebet ales
Pegasus terrenum equitem gravatus
    Bellerophontem,

semper ut te digna sequare et ultra
quam licet sperare nefas putando
disparem vites. age iam, meorum
    finis amorum

(non enim posthac alia calebo
femina), condisce modos, amanda
voce quos reddas: minuentur atrae
    carmine curae.

XII.

Iam veris comites, quae mare temperant,
impellunt animae lintea Thraciae;
iam nec prata rigent, nec fluvii strepunt
    hiberna nive turgidi.

nidum ponit, Ityn flebiliter gemens,
infelix avis et Cecropiae domus
aeternum opprobrium, quod male barbaras
    regum est ulta libidines.

dicunt in tenero gramine pinguium
custodes ovium carmina fistula
delectantque deum, cui pecus et nigri
colles Arcadiae placent.

adduxere sitim tempora, Vergili;
sed pressum Calibus ducere Liberum
si gestis, iuvenum nobilium cliens,
nardo vina merebere.

nardi parvus onyx eliciet cadum,
qui nunc Sulpiciis accubat horreis,
spes donare novas largus amaraque
curarum eluere efficax.

ad quae si properas gaudia, cum tua
velox merce veni: non ego te meis
immunem meditor tinguere poculis,
plena dives ut in domo.

verum pone moras et studium lucri,
nigrorumque memor, dum licet, ignium
misce stultitiam consiliis brevem:
dulce est desipere in loco.

XIII.

Audivere, Lyce, di mea vota, di
audivere, Lyce: fis anus, et tamen
vis formosa videri,
ludisque et bibis impudens

et cantu tremulo pota Cupidinem
lentum sollicitas. ille virentis et
doctae psallere Chiae
pulchris excubat in genis.

importunus enim transvolat aridas
quercus et refugit te quia luridi
dentes te quia rugae
turpant et capitis nives.

nec Coae referunt iam tibi purpurae
nec cari lapides tempora, quae semel
notis condita fastis
inclusit volucris dies.

quo fugit venus, heu, quove color? decens
quo motus? quid habes illius, illius,
quae spirabat amores,
quae me surpuerat mihi,

felix post Cinaram notaque *do*tium
gratarum facies? sed Cinarae brevis
annos fata dederunt,
servatura diu parem

cornicis vetulae temporibus Lycen,
possent ut iuvenes visere fervidi
multo non sine risu
dilapsam in cineres facem.

XIII. 21. *dotium* is an emendation by Prof. A. Palmer. The MSS. have *notaque et artium*. Prof. Housman proposed *nota quot artium*, but it is difficult to see what *artes* a lady's face could have. On the other hand *dotes* (gifts, endowments) are frequently ascribed to a face or figure. (See Lewis and Short, s.v. *dos*.)

XIV.

Quae cura patrum quaeve Quiritium
plenis honorum muneribus tuas,
Auguste, virtutes in aevum
per titulos memoresque fastus

aeternet, o qua sol habitabilis
illustrat oras, maxime principum?
quem legis expertes Latinae
Vindelici didicere nuper,

quid Marte posses. milite nam tuo
Drusus Genaunos, implacidum genus,
Breunosque velocis et arces
Alpibus impositas tremendis

deiecit acer plus vice simplici.
maior Neronum mox grave proelium
commisit immanisque Raetos
auspiciis pepulit secundis,

spectandus in certamine Martio,
devota morti pectora liberae
quantis fatigaret ruinis,
indomitas prope qualis undas

exercet Auster Pleiadum choro
scindente nubes, impiger hostium
vexare turmas et frementem
mittere equum medios per ignes.

XIV. 4. There is a great preponderance of authority here for *fastus*, though we had *fastis* in the previous ode (l. 15) and *fastos* in III. 17. 4.

sic tauriformis volvitur Aufidus,
qui regna Dauni praefluit Apuli,
cum saevit horrendamque cultis
diluviem meditatur agris,

ut barbarorum Claudius agmina
ferrata vasto diruit impetu,
primosque et extremos metendo
stravit humum, sine clade victor,

te copias, te consilium et tuos
praebente divos. nam tibi, quo die
portus Alexandrea supplex
et vacuam patefecit aulam,

fortuna lustro prospera tertio
belli secundos reddidit exitus,
laudemque et optatum peractis
imperiis decus arrogavit.

te Cantaber non ante domabilis
Medusque et Indus, te profugus Scythes
miratur, o tutela praesens
Italiae dominaeque Romae.

te fontium qui celat origines
Nilusque et Hister, te rapidus Tigris,
te beluosus qui remotis
obstrepit Oceanus Britannis,

28. The MSS. are divided between *meditatur* and *minitatur* and both these readings go back to the 4th century, for Servius quotes *meditatur* and Nonius *minitatur*.

te non paventis funera Galliae
duraeque tellus audit Hiberiae,
te caede gaudentes Sygambri
compositis venerantur armis.

XV.

Phoebus volentem proelia me loqui
victas et urbes increpuit lyra,
ne parva Tyrrhenum per aequor
vela darem. tua, Caesar, aetas

fruges et agris rettulit uberes
et signa nostro restituit Iovi
derepta Parthorum superbis
postibus et vacuum duellis

Ianum Quirini clausit et ordinem
rectum evaganti frena licentiae
iniecit emovitque culpas
et veteres revocavit artes,

per quas Latinum nomen et Italae
crevere vires famaque et imperi
porrecta maiestas ad ortus
solis ab Hesperio cubili.

custode rerum Caesare non furor
civilis aut vis exiget otium,
non ira, quae procudit enses
et miseras inimicat urbes.

non qui profundum Danuvium bibunt
edicta rumpent Iulia, non Getae,
non Seres infidive Persae,
non Tanain prope flumen orti.

nosque et profestis lucibus et sacris
inter iocosi munera Liberi,
cum prole matronisque nostris
rite deos prius adprecati,

virtute functos more patrum duces
Lydis remixto carmine tibiis
Troiamque et Anchisen et almae
progeniem Veneris canemus.

CARMEN SAECULARE.

Phoebe silvarumque potens Diana,
lucidum caeli decus, o colendi
semper et culti, date quae precamur
    tempore sacro,

quo Sibyllini monuere versus
virgines lectas puerosque castos
dis, quibus septem placuere colles,
    dicere carmen.

alme Sol, curru nitido diem qui
promis et celas, aliusque et idem
nasceris, possis nihil urbe Roma
    visere maius!

rite maturos aperire partus
lenis, Ilithyia, tuere matres,
sive tu Lucina probas vocari
    seu Genitalis:

diva, producas subolem patrumque
prosperes decreta super iugandis
feminis prolisque novae feraci
    lege marita,

certus undenos deciens per annos
orbis ut cantus referatque ludos,
ter die claro totiensque grata
    nocte frequentis.

vosque veraces cecinisse, Parcae,
quod semel † dictum stabilis per aevum
Terminus servet, bona iam peractis
    iungite fata.

fertilis frugum pecorisque tellus
spicea donet Cererem corona;
nutriant fetus et aquae salubres
    et Iovis aurae.

condito mitis placidusque telo
supplices audi pueros, Apollo;
siderum regina bicornis, audi,
    Luna, puellas.

Roma si vestrum est opus Iliaeque
litus Etruscum tenuere turmae,
iussa pars mutare lares et urbem
    sospite cursu,

C. S. 26. The text is Bentley's emendation. The MSS. read *quod semel dictum est stabilisque rerum | terminus servet.* The meaning of this is most obscure, and it is incredible that Hor. permitted obscurity in an ode intended to be sung publicly by a large chorus.

cui per ardentem sine fraude Troiam
castus Aeneas patriae superstes
liberum munivit iter, daturus
plura relictis :

di, probos mores docili iuventae,
di, senectuti placidae quietem,
Romulae genti date remque prolemque
et decus omne ;

quaeque vos bobus veneratur albis
clarus Anchisae Venerisque sanguis,
impetret, bellante prior, iacentem
lenis in hostem.

iam mari terraque manus potentis
Medus Albanasque timet securis,
iam Scythae responsa petunt, superbi
nuper, et Indi.

iam Fides et Pax et Honor Pudorque
priscus et neglecta redire Virtus
audet, apparetque beata pleno
Copia cornu.

augur et fulgente decorus arcu
Phoebus acceptusque novem Camenis,
qui salutari levat arte fessos
corporis artus,

si Palatinas videt aequus aras,
remque Romanam Latiumque felix
alterum in lustrum meliusque semper
prorogat aevum.

quaeque Aventinum tenet Algidumque
quindecim Diana preces virorum
curat et votis puerorum amicas
applicat auris.

haec Iovem sentire deosque cunctos
spem bonam certamque domum reporto,
doctus et Phoebi chorus et Dianae
dicere laudes.

EPODON

LIBER.

I.

Ibis Liburnis inter alta navium,
amice, propugnacula,
paratus omne Caesaris periculum
subire, Maecenas, tuo.
quid nos, quibus te vita si superstite
iucunda, si contra, gravis?
utrumne iussi persequemur otium,
non dulce, ni tecum simul,
an hunc laborem, mente laturi, decet
qua ferre non mollis viros?
feremus, et te vel per Alpium iuga
inhospitalem et Caucasum,
vel Occidentis usque ad ultimum sinum
forti sequemur pectore.

1. 5. Many edd. alter *si* into *sit*, but *si* is required to match *si contra*, and the construction *iucunda si te superstite* is hardlv more difficult than *non dulce ni tecum simul* in l. 8. Ritter reads *si est*.

roges, tuum labore quid iuvem meo,
imbellis ac firmus parum?
comes minore sum futurus in metu,
qui maior absentis habet:
ut assidens implumibus pullis avis
serpentium allapsus timet
magis relictis, non, ut adsit, auxili
latura plus praesentibus.
libenter hoc et omne militabitur
bellum, in tuae spem gratiae,
non ut iuvencis illigata pluribus
aratra nitantur meis,
pecusve Calabris ante sidus fervidum
Lucana mutet pascuis,
nec ut superni villa candens Tusculi
Circaea tangat moenia.
satis superque me benignitas tua
ditavit: haud paravero,
quod aut avarus ut Chremes terra premam,
discinctus aut perdam ut nepos.

II.

'Beatus ille, qui procul negotiis,
ut prisca gens mortalium,
paterna rura bobus exercet suis,
solutus omni faenore,
neque excitatur classico miles truci,
nec horret iratum mare,
forumque vitat et superba civium
potentiorum limina.

21. Bentley, complaining of tautology in *ut adsit* and *praesentibus*, read *uti sit auxili*.

ergo aut adulta vitium propagine
    altas maritat populos,
aut in reducta valle mugientium
    prospectat errantis greges,
inutilisve falce ramos amputans
    feliciores inserit,
aut pressa puris mella condit amphoris,
    aut tondet infirmas ovis;
vel cum decorum mitibus pomis caput
    Autumnus agris extulit,
ut gaudet insitiva decerpens pira,
    certantem et uvam purpurae,
qua muneretur te, Priape, et te, pater
    Silvane, tutor finium.
libet iacere modo sub antiqua ilice,
    modo in tenaci gramine:
labuntur altis interim ripis aquae,
    queruntur in silvis aves,
fontesque lymphis obstrepunt manantibus,
    somnos quod invitet levis.
at cum tonantis annus hibernus Iovis
    imbres nivesque comparat,
aut trudit acris hinc et hinc multa cane
    apros in obstantis plagas,
aut amite levi rara tendit retia
    turdis edacibus dolos,
pavidumque leporem et advenam laqueo gruem
    iucunda captat praemia.

ll. 13. The text is Bentley's, for *inutilesque* of the MSS.

25. Many edd. prefer *rivis* (for *ripis*) with some MSS.

27. Some edd., for *fontes*, read *frondes*, a conjecture of Markland's, founded on Prop. V. 4. 4 *multaque nativis obstrepit arbor aquis*.

quis non malarum, quas amor curas habet,
    haec inter obliviscitur?
quodsi pudica mulier in partem iuvet
    domum atque dulcis liberos,
Sabina qualis aut perusta solibus
    pernicis uxor Apuli,
sacrum vetustis extruat lignis focum
    lassi sub adventum viri,
claudensque textis cratibus laetum pecus
    distenta siccet ubera,
et horna dulci vina promens dolio
    dapes inemptas apparet:
non me Lucrina iuverint conchylia
    magisve rhombus aut scari,
siquos Eois intonata fluctibus
    hiems ad hoc vertat mare.
non Afra avis descendat in ventrem meum,
    non attagen Ionicus
iucundior, quam lecta de pinguissimis
    oliva ramis arborum,
aut herba lapathi prata amantis et gravi
    malvae salubres corpori,
vel agna festis caesa Terminalibus,
    vel haedus ereptus lupo.
has inter epulas ut iuvat pastas ovis
    videre properantis domum,
videre fessos vomerem inversum boves
    colla trahentis languido,
postosque vernas, ditis examen domus,
    circum renidentis Lares.'

65. The spelling *postos* (cf. *repostum* infra, IX. 1) seems to be correct here, though most MSS. have *positos*.

haec ubi locutus faenerator Alfius,
iam iam futurus rusticus,
omnem redegit Idibus pecuniam,
quaerit Kalendis ponere.

III.

Parentis olim siquis impia manu
senile guttur fregerit,
edit cicutis alium nocentius.
o dura messorum ilia!
quid hoc veneni saevit in praecordiis?
num viperinus his cruor
incoctus herbis me fefellit, an malas
Canidia tractavit dapes?
ut Argonautas praeter omnis candidum
Medea mirata est ducem,
ignota tauris illigaturum iuga
perunxit hoc Iasonem,
hoc delibutis ulta donis paelicem
serpente fugit alite.
nec tantus umquam siderum insedit vapor
siticulosae Apuliae,
nec munus umeris efficacis Herculis
inarsit aestuosius.
at siquid umquam tale concupiveris,
iocose Maecenas, precor
manum puella savio opponat tuo,
extrema et in sponda cubet.

IV.

Lupis et agnis quanta sortito obtigit,
tecum mihi discordia est,
Hibericis peruste funibus latus
et crura dura compede.
licet superbus ambules pecunia,
fortuna non mutat genus.
videsne, sacram metiente te viam
cum bis trium ulnarum toga,
ut ora vertat huc et huc euntium
liberrima indignatio?
'sectus flagellis hic triumviralibus
praeconis ad fastidium
arat Falerni mille fundi iugera
et Appiam mannis terit
sedilibusque magnus in primis eques
Othone contempto sedet.
quid attinet tot ora navium gravi
rostrata duci pondere
contra latrones atque servilem manum,
hoc, hoc tribuno militum?'

V.

'At o deorum quicquid in caelo regit
terras et humanum genus,
quid iste fert tumultus, et quid omnium
vultus in unum me truces?

IV. 8. All MSS. have *bis ter*, which is nonsense. *trium* is the correction of Barth (ob. 1658).

per liberos te, si vocata partubus
    Lucina veris adfuit,
per hoc inane purpurae decus precor,
    per improbaturum haec Iovem,
quid ut noverca me intueris aut uti
    petita ferro belua?'
ut haec trementi questus ore constitit
    insignibus raptis puer,
impube corpus, quale posset impia
    mollire Thracum pectora,
Canidia, brevibus implicata viperis
    crinis et incomptum caput,
iubet sepulcris caprificos erutas,
    iubet cupressos funebris
et uncta turpis ova ranae sanguine
    plumamque nocturnae strigis
herbasque, quas Iolcos atque Hiberia
    mittit venenorum ferax,
et ossa ab ore rapta ieiunae canis
    flammis aduri Colchicis.
at expedita Sagana per totam domum
    spargens Avernalis aquas
horret capillis ut marinus asperis
    echinus aut currens aper.
abacta nulla Veia conscientia
    ligonibus duris humum
exhauriebat ingemens laboribus,
    quo posset infossus puer
longo die bis terque mutatae dapis
    inemori spectaculo,

v. 28. N. Heinsius (ob. 1681) proposed *Laurens aper*, which many editors adopt.

cum promineret ore, quantum extant aqua
    suspensa mento corpora:
exsucta uti medulla et aridum iecur
    amoris esset poculum,
interminato cum semel fixae cibo
    intabuissent pupulae.
non defuisse masculae libidinis
    Ariminensem Foliam
et otiosa credidit Neapolis
    et omne vicinum oppidum,
quae sidera excantata voce Thessala
    lunamque caelo deripit.
hic irresectum saeva dente livido
    Canidia rodens pollicem
quid dixit aut quid tacuit? 'o rebus meis
    non infideles arbitrae,
Nox et Diana, quae silentium regis
    arcana cum fiunt sacra,
nunc, nunc adeste, nunc in hostilis domos
    iram atque numen vertite,
formidulosis cum latent silvis ferae
    dulci sopore languidae,
senem, quod omnes rideant, adulterum
    latrant Suburanae canes,
nardo perunctum, quale non perfectius
    meae laborarint manus.
quid accidit? cur dira barbarae minus
    venena Medeae valent,
quibus superbam fugit ulta paelicem,
    magni Creontis filiam,
cum palla, tabo munus inbutum, novam
    incendio nuptam abstulit?

atqui nec herba nec latens in asperis
radix fefellit me locis:
indormit unctis omnium cubilibus
oblivione paelicum.
a a, solutus ambulat veneficae
scientioris carmine.
non usitatis, Vare, potionibus,
o multa fleturum caput,
ad me recurres, nec vocata mens tua
Marsis redibit vocibus;
maius parabo, maius infundam tibi
fastidienti poculum,
priusque caelum sidet inferius mari,
tellure porrecta super,
quam non amore sic meo flagres uti
bitumen atris ignibus.'
sub haec puer iam non, ut ante, mollibus
lenire verbis impias,
sed dubius, unde rumperet silentium,
misit Thyesteas preces:
'venena magnum fas nefasque non valent
convertere humanam vicem.
diris agam vos; dira detestatio
nulla expiatur victima.
quin, ubi perire iussus exspiravero,
nocturnus occurram furor,

87, 88. Editors have altered these lines in all kinds of ways. Keller reads *venena—humana invicem* (i.e. venena humana non valent convertere invicem magnum f. n.). Munro has *venena* (*magnum*) *f. n.*, *non valent* etc. (i.e. venena *valent* (id quod magnum est) convertere f. n., *non valent* conv. hum. vic.). Others have *venena magica* or *maga non* or *humana vice*.

petamque vultus umbra curvis unguibus.
    quae vis deorum est manium,
et inquietis assidens praecordiis
    pavore somnos auferam.
vos turba vicatim hinc et hinc saxis petens
    contundet obscenas anus;
post insepulta membra different lupi
    et Esquilinae alites,
neque hoc parentes, heu mihi superstites,
    effugerit spectaculum.'

VI.

Quid immerentis hospites vexas canis
    ignavus adversum lupos?
quin huc inanis, si potes, vertis minas
    et me remorsurum petis?
nam qualis aut Molossus aut fulvus Lacon,
    amica vis pastoribus,
agam per altas aure sublata nives,
    quaecumque praecedet fera.
tu, cum timenda voce complesti nemus,
    proiectum odoraris cibum.
cave, cave: namque in malos asperrimus
    parata tollo cornua,
qualis Lycambae spretus infido gener
    aut acer hostis Bupalo.
an, siquis atro dente me petiverit,
    inultus ut flebo puer?

VII.

Quo, quo scelesti ruitis aut cur dexteris
    aptantur enses conditi?
parumne campis atque Neptuno super
    fusum est Latini sanguinis?
non ut superbas invidae Carthaginis
    Romanus arces ureret,
intactus aut Britannus ut descenderet
    sacra catenatus via,
sed ut secundum vota Parthorum sua
    urbs haec periret dextera.
neque hic lupis mos nec fuit leonibus,
    numquam nisi in dispar feris.
furorne caecus an rapit vis acrior
    an culpa? responsum date!
tacent, et ora pallor albus inficit,
    mentesque perculsae stupent.
sic est: acerba fata Romanos agunt
    scelusque fraternae necis,
ut immerentis fluxit in terram Remi
    sacer nepotibus cruor.

IX.

Quando repostum Caecubum ad festas dapes
    victore laetus Caesare
tecum sub alta (sic Iovi gratum) domo,
    beate Maecenas, bibam,

VII. 12. The MSS. have *unquam*. The correction *nunquam* appears first in the Venice edn. of 1490. It is not absolutely necessary, but is a great improvement.

sonante mixtum tibiis carmen lyra,
hac Dorium, illis barbarum?
ut nuper, actus cum freto Neptunius
dux fugit ustis navibus,
minatus urbi vincla, quae detraxerat
servis amicus perfidis.
Romanus eheu (posteri negabitis)
emancipatus feminae
fert vallum et arma miles et spadonibus
servire rugosis potest,
interque signa turpe militaria
sol aspicit conopium.
at hui! frementis verterunt bis mille equos
Galli canentes Caesarem,
hostiliumque navium portu latent
puppes sinistrorsum citae.
io triumphe, tu moraris aureos
currus et intactas boves?
io triumphe, nec Iugurthino parem
bello reportasti ducem,
neque † Africani cui super Carthaginem
virtus sepulcrum condidit.

IX. 17. *at hui! frementis* is my emendation. See notes. All the MSS. have *frementes* (nom. not *frementis* accus.) which must refer to *Galli*, and Porphyrion seems to have read *hoc frementes*, for he speaks of the Galli *qui hoc dedignati ad Caesarem se contulerunt*. Almost all the MSS. however have *ad hunc* (a few have *at huc*). *at hoc* is Fea's emendation: other edd. read *ad hoc*, *adhuc*, *at hinc*, *ab hoc*.

25. *Africani* is Madvig's emendation. Most MSS. have *Africanum*, but some *Africano*. The objection to *Africanum* is that Scipio was not buried in Carthage nor could *sepulcrum* mean merely a 'monument': and the objection to *Africano* is that the Jugurthine war was also in Africa.

terra marique victus hostis punico
    lugubre mutavit sagum.
aut ille centum nobilem Cretam urbibus,
    ventis iturus non suis,
exercitatas aut petit Syrtis Noto,
    aut fertur incerto mari.
capaciores affer huc, puer, scyphos
    et Chia vina aut Lesbia,
vel quod fluentem nauseam coerceat
    metire nobis Caecubum.
curam metumque Caesaris rerum iuvat
    dulci Lyaeo solvere.

X.

Mala soluta navis exit alite,
    ferens olentem Mevium:
ut horridis utrumque verberes latus,
    Auster, memento fluctibus;
niger rudentis Eurus inverso mari
    fractosque remos differat;
insurgat Aquilo, quantus altis montibus
    frangit trementis ilices;
nec sidus atra nocte amicum appareat,
    qua tristis Orion cadit;
quietiore nec feratur aequore,
    quam Graia victorum manus,
cum Pallas usto vertit iram ab Ilio
    in impiam Aiacis ratem.
o quantus instat navitis sudor tuis
    tibique pallor luteus
et illa non virilis heiulatio,
    preces et aversum ad Iovem,

Ionius udo cum remugiens sinus
Noto carinam ruperit.
opima quodsi praeda curvo litore
porrecta mergos iuveris,
libidinosus immolabitur caper
et agna Tempestatibus.

XI.

Petti, nihil me sicut antea iuvat
scribere versiculos amore percussum gravi,
amore, qui me praeter omnis expetit
mollibus in pueris aut in puellis urere.
hic tertius December, ex quo destiti
Inachia furere, silvis honorem decutit.
heu me, per urbem (nam pudet tanti mali)
fabula quanta fui! conviviorum et paenitet,
in quis amantem languor et silentium
arguit et latere petitus imo spiritus!
'contrane lucrum nil valere candidum
pauperis ingenium?' querebar adplorans tibi,
simul calentis inverecundus deus
fervidiore mero arcana promorat loco.
'quodsi meis inaestuet praecordiis
libera bilis, ut haec ingrata ventis dividat
fomenta vulnus nil malum levantia,
desinet imparibus certare summotus pudor.'
ubi haec severus te palam laudaveram,
iussus abire domum ferebar incerto pede
ad non amicos heu mihi postis et heu
limina dura, quibus lumbos et infregi latus.

nunc gloriantis quamlibet mulierculam
    vincere mollitia amor Lycisci me tenet;
unde expedire non amicorum queant
    libera consilia nec contumeliae graves,
sed alius ardor aut puellae candidae
    aut teretis pueri longam renodantis comam.

XIII.

Horrida tempestas caelum contraxit, et imbres
    nivesque deducunt Iovem; nunc mare, nunc siluae
Threicio Aquilone sonant: rapiamus, amice,
    occasionem de die, dumque virent genua
et decet, obducta solvatur fronte senectus.
    tu vina Torquato move consule pressa meo,
cetera mitte loqui: deus haec fortasse benigna
    reducet in sedem vice. nunc et Achaemenio
perfundi nardo iuvat et fide Cyllenea
    levare diris pectora sollicitudinibus,
nobilis ut grandi cecinit Centaurus alumno:
    'invicte mortalis dea nate puer Thetide,
te manet Assaraci tellus, quam frigida ravi
    findunt Scamandri flumina, lubricus et Simois,
unde tibi reditum certo subtemine Parcae
    rupere, nec mater domum caerula te revehet.
illic omne malum vino cantuque levato,
    deformis aegrimoniae dulcibus alloquiis.'

XIII. 3. *amice* is Bentley's, for *amici* of the MSS.

13. *ravi* is Oberdick's emendation. The MSS. have *parvi*. Other emendations have been proposed: e.g. *proni*, *flavi*, *pari*, *tardi*.

XIV.

Mollis inertia cur tantam diffuderit imis
oblivionem sensibus,
pocula Lethaeos ut si ducentia somnos
arente fauce traxerim,
candide Maecenas, occidis saepe rogando:
deus, deus nam me vetat
inceptos, olim promissum carmen, iambos
ad umbilicum adducere.
non aliter Samio dicunt arsisse Bathyllo
Anacreonta Teium,
qui persaepe cava testudine flevit amorem
non elaboratum ad pedem.
ureris ipse miser: quodsi non pulchrior ignis
accendit obsessam Ilion,
gaude sorte tua: me libertina nec uno
contenta Phryne macerat.

XV.

Nox erat et caelo fulgebat luna sereno
inter minora sidera,
cum tu, magnorum numen laesura deorum,
in verba iurabas mea,
artius atque hedera procera adstringitur ilex
lentis adhaerens bracchiis,
dum pecori lupus et nautis infestus Orion
turbaret hibernum mare
intonsosque agitaret Apollinis aura capillos,
fore hunc amorem mutuum.

o dolitura mea multum virtute Neaera!
nam siquid in Flacco viri est,
non feret assiduas potiori te dare noctes,
et quaeret iratus parem,
nec semel offensi cedet constantia formae,
si certus intrarit dolor.
et tu, quicumque es felicior atque meo nunc
superbus incedis malo,
sis pecore et multa dives tellure licebit
tibique Pactolus fluat,
nec te Pythagorae fallant arcana renati
formaque vincas Nirea,
heu heu, translatos alio maerebis amores:
ast ego vicissim risero.

XVI.

Altera iam teritur bellis civilibus aetas,
suis et ipsa Roma viribus ruit.
quam neque finitimi valuerunt perdere Marsi,
minacis aut Etrusca Porsenae manus,
aemula nec virtus Capuae nec Spartacus acer
novisque rebus infidelis Allobrox,
nec fera caerulea domuit Germania pube
parentibusque abominatus Hannibal:
impia perdemus devoti sanguinis aetas,
ferisque rursus occupabitur solum.
barbarus heu cineres insistet victor et urbem
eques sonante verberabit ungula,

XV. 15. *offensi* is the suggestion of N. Gogau. The MSS. have *offensae*.

quaeque carent ventis et solibus ossa Quirini,
nefas videre! dissipabit insolens.
forte quid expediat communiter aut melior pars
malis carere quaeritis laboribus?
nulla sit hac potior sententia: Phocaeorum
velut profugit exsecrata civitas
agros atque Lares patrios habitandaque fana
apris reliquit et rapacibus lupis,
ire, pedes quocumque ferent, quocumque per undas
Notus vocabit aut protervus Africus.
sic placet, an melius quis habet suadere? secunda
ratem occupare quid moramur alite?
sed iuremus in haec: 'simul imis saxa renarint
vadis levata, ne redire sit nefas;
neu conversa domum pigeat dare lintea, quando
Padus Matina laverit cacumina,
in mare seu celsus procurrerit Appenninus,
novaque monstra iunxerit libidine
mirus amor, iuvet ut tigris subsidere cervis,
adulteretur et columba miluo,
credula nec ravos timeant armenta leones,
ametque salsa levis hircus aequora.'
haec et quae poterunt reditus abscindere dulcis
eamus omnis exsecrata civitas,
aut pars indocili melior grege; mollis et exspes
inominata perprimat cubilia.
vos, quibus est virtus, muliebrem tollite luctum,
Etrusca praeter et volate litora.
nos manet Oceanus circumvagus: arva, beata
petamus arva, divites et insulas,

XVI. 15. The text follows the MSS. Edd. have found great difficulty in it and usually adopt the reading of Rutgers (ob. 1625) *forte, quod expediat, communiter* etc.

reddit ubi Cererem tellus inarata quotannis,
et imputata floret usque vinea,
germinat et numquam fallentis termes olivae,
suamque pulla ficus ornat arborem,
mella cava manant ex ilice, montibus altis
levis crepante lympha desilit pede.
illic iniussae veniunt ad mulctra capellae,
refertque tenta grex amicus ubera;
nec vespertinus circumgemit ursus ovile,
neque intumescit alta viperis humus.
pluraque felices mirabimur, ut neque largis
aquosus Eurus arva radat imbribus,
pinguia nec siccis urantur semina glaebis,
utrumque rege temperante caelitum.
non huc Argoo contendit remige pinus,
neque impudica Colchis intulit pedem;
non huc Sidonii torserunt cornua nautae,
laboriosa nec cohors Ulixei;
[nulla nocent pecori contagia, nullius astri
gregem aestuosa torret impotentia.]
Iuppiter illa piae secrevit litora genti,
ut inquinavit aere tempus aureum;
aere, dehinc ferro duravit saecula, quorum
piis secunda vate me datur fuga.

61, 62 are quite out of place here and are transposed by Bentley to follow 56, by Lucian Müller to follow 52. Some edd. regard them as an interpolation.

XVII.

Iam iam efficaci do manus scientiae,
supplex et oro regna per Proserpinae,
per et Dianae non movenda numina,
per atque libros carminum valentium
refixa caelo devocare sidera,
Canidia, parce vocibus tandem sacris
citumque retro solve, solve turbinem.
movit nepotem Telephus Nereium,
in quem superbus ordinarat agmina
Mysorum et in quem tela acuta torserat.
unxere matres Iliae addictum feris
alitibus atque canibus homicidam Hectorem,
postquam relictis moenibus rex procidit
heu pervicacis ad pedes Achillei.
saetosa duris exuere pellibus
laboriosi remiges Ulixei
volente Circa membra: tunc mens et sonus
relapsus atque notus in vultus honor.
dedi satis superque poenarum tibi,
amata nautis multum et institoribus.
fugit iuventas, et verecundus color
reliquit ossa pelle amicta lurida,
tuis capillus albus est odoribus;
nullum a labore me reclinat otium,
urget diem nox et dies noctem, neque est
levare tenta spiritu praecordia.
ergo negatum vincor ut credam miser,
Sabella pectus increpare carmina
caputque Marsa dissilire nenia.
quid amplius vis? o mare et terra, ardeo,
quantum neque atro delibutus Hercules

Nessi cruore nec Sicana fervida
virens in Aetna flamma: tu, donec cinis
iniuriosis aridus ventis ferar,
cales venenis officina Colchicis.
quae finis aut quod me manet stipendium?
effare! iussas cum fide poenas luam,
paratus expiare, seu poposceris
centum iuvencos, sive mendaci lyra
voles sonari: 'tu pudica, tu proba
perambulabis astra sidus aureum.'
infamis Helenae Castor offensus vicem
fraterque magni Castoris, victi prece
adempta vati reddidere lumina:
et tu (potes nam) solve me dementia,
o nec paternis obsoleta sordibus,
nec in sepulcris pauperum prudens anus
Novendialis dissipare pulveres!
tibi hospitale pectus et purae manus,
tuusque venter Pactumeius, et tuo
cruore rubros obstetrix pannos lavit,
utcumque fortis exsilis puerpera.
'quid obseratis auribus fundis preces?
non saxa nudis surdiora navitis
Neptunus alto tundit hibernus salo.
inultus ut tu riseris Cotyttia
vulgata, sacrum liberi Cupidinis,
et Esquilini pontifex venefici
impune ut urbem nomine impleris meo?
quid proderit ditasse Paelignas anus,
velociusve miscuisse toxicum?
sed tardiora fata te votis manent:

XVII. 42. *vicem* is Bentley's emendation for *vice* of the MSS. *vicem* is certainly more usual Latin.

ingrata misero vita ducenda est in hoc,
novis ut usque suppetas doloribus.
optat quietem Pelopis infidi pater
egens benignae Tantalus semper dapis,
optat Prometheus obligatus aliti,
optat supremo collocare Sisyphus
in monte saxum: sed vetant leges Iovis.
voles modo altis desilire turribus,
modo ense pectus Norico recludere,
frustraque vincla gutturi nectes tuo
fastidiosa tristis aegrimonia.
vectabor umeris tunc ego inimicis eques,
meaeque terra cedet insolentiae.
an quae movere cereas imagines,
ut ipse nosti curiosus, et polo
deripere lunam vocibus possim meis,
possim crematos excitare mortuos
desiderique temperare poculum,
plorem artis in te nil agentis exitus?'

NOTES.

BOOK I.

Ode I.

To C. Cilnius Maecenas, Horace's patron and benefactor. He was born April 13th (*Carm.* IV. 11. 14–16), about B.C. 69, and died B.C. 8, a few months before Horace himself. He was of Etruscan descent (*Carm.* III. 29. 1) and of equestrian rank (*Carm.* I. 20. 5). He never held any of the great republican offices in Rome, but was largely concerned in the politics of Octavian's early career and was more than once, during O.'s absence, entrusted with the government of Rome and Italy (Tac. *Ann.* VI. 11). Horace was introduced to him in B.C. 39 and received from him the most generous treatment. (See *Introd.* pp. xii–xv.) No less than sixteen of Horace's compositions are addressed to him.

Scheme. Different men have different pursuits. This one loves horse-racing: that politics: another commerce or agriculture or war or hunting. My choice is poesy and my ambition is to be counted among the lyrists.

Metre. The First Asclepiad (*Introd.* p. xxx).

1. **atavis...regibus**, 'royal ancestors.' The Cilnii came originally from Arretium in Etruria (Livy X. 3), and it would seem that Maecenas cherished a tradition that they were of royal rank. He is addressed as *Tyrrhena regum progenies* in *C.* III. 29. 1, and by Propertius (III. 9. 1) as *eques Etrusco de sanguine regum.*

For the ablative, cf. *orte Saturno*, I. 12. 50: and for the apposition *atavis...regibus* cf. *fabulae manes*, I. 4. 16.

The Latin order of ascent was *pater, avus, proavus, abavus, atavus, tritavus.*

2. **o et.** For the hiatus, cf. *o utinam*, I. 35. 38 and IV. 5. 37.

For the address, cf. II. 17. 4 *Maecenas mearum grande decus columenque rerum:* and Vergil, *Georg.* II. 40, *o decus, o famae merito pars maxima nostrae, Maecenas.*

3, 4. **sunt quos...iuvat.** *sunt qui* (or *est qui*) is usually followed by the consecutive subj., the sense being 'there are men such that...' (cf. *dignus*

qui with subj.): but the indic. may follow where *sunt qui* or *est qui* is merely equivalent to *nonnulli* or *non nemo*. It often happens however (e.g. *Epist.* II. 2. 182 *sunt qui non habeant, est qui non curat habere*) that the indic. is used where *sunt qui* (or *est qui*) refers to a definite group (or person): whereas the subj. is used where the reference is to a vague ill-defined group (or person). The indic. is used below *v.* 19 and in I. 7. 5.

curriculo probably means 'with the chariot' (as in Ov. *Trist.* IV. 8. 36 *curriculo gravis est facta ruina meo*), not 'on the race-course.' With the latter meaning we should expect *Olympico* instead of *Olympicum*.

pulverem...collegisse, 'to have raised a cloud of dust,' cf. *collectus turbine pulvis*, *Sat.* I. 4. 31. For the perf. cf. *gaudet pepulisse fossor*, III. 18. 15 and see Roby's *Latin Grammar* § 1371. The present infin. is used in IV. 1. 31.

Olympicum. The reference is to the great Olympian games held at Pisa in Elis, in honour of Olympian Zeus. The epithet is hardly natural in a Roman writer, but Horace, as an avowed imitator of Greek poets, very often adopts from them familiar epithets: e.g. *Cypria*, *Myrtoum*, *Icariis* below ll. 13–15.

4. **meta**, 'the turning-post,' with which it was fatal to collide. In Sophocles' *Electra*, 720–748, there is a description of a chariot-race in which Orestes took part. It is told how, in the earlier rounds, he artfully took the turn so close as to shave the post, but in the last round he struck it and was upset.

5. **evitata**. The preposition has some suggestion of an ejaculation from the excited spectators, cf. *emirabitur* in I. 5. 6.

palma nobilis, 'the glorious palm.' The prize at Olympian games was a crown of wild olives, but a palm-branch also was given to the victor at these and all the other great games.

6. **terrarum dominos**, in apposition with *deos*: as in Ovid, *Epp. ex Ponto* I. 9. 36 *terrarum dominos quam colis ipse deos*. Some scholars prefer to take *dominos* as part of the accus. after *evehit* ('raises them to heaven, very lords of the world,' Wickham). In Horace's way of reading the line (which we do not know, see *Introd.* p. xxvi) the meaning must have been plain, and the quotation from Ovid seems the best clue to it. The sentiment is repeated IV. 2. 17 *quos Elea domum reducit palma caelestes*. On the punctuation, see Critical Note.

7. **hunc** is governed by *iuvat* in l. 4, the intervening sentence *palmaque...deos* being a picturesque parenthesis, such as we often find in similes, e.g. IV. 4. 1–16.

mobilium turba Q. Cf. Tac. *Hist.* V. 8 (*reges*) *mobilitate vulgi expulsi*. In Horace's time the forms of popular election were still maintained and statutes were passed to prevent bribery and rioting at the comitia, but the magistrates were mere nominees of Augustus. See Pelham's *Roman History*, pp. 388–391.

8. **tergeminis honoribus** (instr. abl.) seems to refer to the regular *cursus honorum* of quaestor, praetor and consul.

9. **proprio**=*suo proprio*. The possessive pronoun is rarely omitted in Cicero.

horreo, cf. III. 16. 26 *si quicquid arat impiger Appulus Occultare meis dicerer horreis.*

10. **Libycis**. Corn was at this time imported chiefly from the province of Africa (in the neighbourhood of Tunis). Egypt afterwards became the chief corn-mart. Cf. *fertilis Africa*, III. 16. 31.

verritur, 'is swept' after threshing.

11. **gaudentem**, 'him who delights to break the clods of his ancestral fields,' i.e. the farmer who tills with his own hands.

12. **Attalicis condicionibus**, 'with offers such as Attalus might have made'; i.e. *regiis opibus*. Attalus III., king of Pergamus, bequeathed his kingdom to Rome B.C. 133. It was organized as the province of Asia and was the richest of the Roman possessions.

13. **Cypria**. Ammianus Marcellinus, XIV. 8. 14, says that every part of a ship, from keel to truck, could be produced in Cyprus. For the epithets in this and following lines, cf. note supra on *Olympicum*, v. 3.

ut is consecutive, not final. If it were final, we should require *impavidus nauta* in 14.

14. **Myrtoum mare** was the western part of the Aegean, so named from the small island Myrto, south of Euboea.

15. **Icariis...fluctibus**, dat.: cf. Epod. 2. 20 *certantem et uvam purpurae.*

The Icarian sea is the eastern part of the Aegean, so named from Icaria, a small island west of Samos.

Africum, the south-west wind. Its violence is again alluded to in I. 3. 12.

16. **metuens**, 'when he fears': for he soon forgets his terror. Cf. II. 16. 1–2 *otium divos rogat in potenti prensus Aegaeo.*

otium et rura, 'peaceful life and landscapes.'

18. **indocilis...pati**. For the infin. see *Introd.* p. xxiii.

pauperiem, not poverty (*egestas*), but 'modest means.' Kiessling quotes from Seneca, *Epp.* LXXXVII. 40, *non video quid aliud sit paupertas quam parvi possessio.*

19. **Massici**, a celebrated wine grown on the Campanian hills near Sinuessa. It is praised in II. 7. 21 and III. 21. 6.

There is no special appropriateness in *Massic* wine, any more than there was in the *Cyprian* bark or *Myrtoan* sea or *Icarian* waves of ll. 13–15. The epithets are (as we say nowadays) 'realistic,' i.e. they create an impression that the poet has particular scenes vividly in mind. A very fine example of the device is Milton's

> 'Thick as autumnal leaves that strew the brooks
> *In Vallombrosa*, where the Etrurian shades
> High over-arched embower.' *Par. Lost*, I. 302.

20. **nec...die,** 'to break into the working day' (cf. II. 7. 7 *diem mero fregi*). *Solidus dies* was that part of the day which should be given to uninterrupted work: cf. Seneca, *Ep.* LXXXIII., *hodiernus dies solidus est: nemo ex illo mihi quidquam eripuit.* To drink wine before dinner-time (the ninth or tenth hour) was dissipated behaviour. See Mayor's note on Juvenal I. 49. In German, a loafing lazy fellow is called a *tagedieb* or 'day-thief.'

21. **arbuto.** The arbutus, or strawberry-tree, forms a large bush, often 20 feet high.

22. **lene caput,** 'a softly-murmuring spring.'

sacrae. All springs were sacred, as being the haunts of water-nymphs. Shrines (*sacella*) were often placed beside them.

23. **lituo.** The *lituus* was a horn bent at the end. It was used as a bugle by cavalry.

tubae. The *tuba* was a straight horn, used by infantry. The *lituus* was shriller than the *tuba.*

25. **detestata,** passive, 'abhorred.' Cf. *abominatus.*

Iove, 'the sky.' Cf. Epod. XIII. 2 *nivesque deducunt Iovem. sub divo* is similarly used for 'in the open air' in II. 3. 23, III. 11. 5. In I. 22. 20 *malus Iuppiter* means 'a bad climate.'

28. **teretes** is used (in a complimentary sense) of ankles in II. 4. 21 and of a boy in *Epod.* XI. 28. It is used by other writers of such things as a thread, a wand and a pebble. It seems to combine the qualities of *smooth*, *round* and *slim.* Here it obviously refers to the twine of which the nets are made and probably means 'thin.' The nets are set for roe-deer, but the boar bursts through them. Some scholars think it means 'tightly-twisted' and therefore 'strong.'

Marsus aper. The Marsi lived in Latium near *lacus Fucinus.* For boar-hunting in Italy, cf. III. 12. 11 and *Epist.* I. 18. 55.

29. **doctarum,** not 'learned,' but 'cultured.' Like the Greek σοφός, *doctus* is especially applied to poets, as Tibullus I. 4. 61 *Pieridas, pueri, doctos et amate poetas.*

hederae. The ivy was sacred to Bacchus, the god of inspiration. Cf. Verg. *Ecl.* VII. 28 *pastores hedera crescentem ornate poetam.*

gelidum nemus, not any real place, but the fancied grove, haunted by the *di superi* and Muses and nymphs.

32–34. **tibias,** double pipes, used as an accompaniment to *choral* odes.

barbiton, a large seven-stringed lyre, such as Alcaeus (see I. 32. 5) and other Lesbian poets used as an accompaniment to *songs.*

The *tibiae* and *barbitos,* therefore, are equivalent to lyric poetry of both kinds (cf. *Introd.* p. xviii). The former are here ascribed to Euterpe, the latter to Polyhymnia, but both are attributed by Hor. to Clio (invoked in I. 12. 1–2) and to Calliope (invoked in III. 4. 1–4). In IV. 3 Hor. says that he owes his inspiration to Melpomene. Evidently, he did not know or heed the division of functions assigned to the several Muses.

tendere, 'to tune' by tightening the strings, or 'to string' (like *tendit arcum* in II. 10. 19).

35. **inseres**. The subject is Maecenas. 'If you, Maecenas (when you have read these poems), add me to the choir of lyric poets.' For the verb, cf. II. 5. 21 and III. 25. 6.

lyricis vatibus. The allusion is to the Greek canon of nine lyrists, viz. Pindar, Alcaeus, Sappho, Stesichorus, Ibycus, Bacchylides, Simonides, Alcman, Anacreon.

Ode II.

The ode is addressed to Caesar (Octavianus, not yet Augustus), but the date is uncertain. It was written, obviously, in winter after snowstorms and floods (vv. 1–20), at a time when Caesar was in Rome (v. 46) and when there seemed no reason why he should go away. There were two occasions when he was received in Rome with special exultation: the first, in Nov., B.C. 36, after conquering S. Pompeius: the second, in July, B.C. 29, after conquering Antony and Cleopatra. In August of the latter year he celebrated a splendid triumph, to which v. 49 of the ode may refer. Moreover, in the course of B.C. 28 he gave out that he had completed his mission of avenging his uncle Julius and meant to surrender all his powers to the senate on Jan. 1st, B.C. 27. The announcement would naturally cause such alarm as is expressed in this ode. It might therefore have been written in Decr. B.C. 28. Dion Cassius (LIII. 20) expressly mentions a great flood in Rome about Jan., B.C. 27, but by that time the political alarm was over, for the senate had given to Octavian imperial powers. Nevertheless, the winter of B.C. 28–27 seems, on the whole, the most probable date for the composition of the ode. A very fine passage, of much the same tenour as this ode, occurs at the end of Vergil's First Georgic, which seems to have been written in B.C. 32, a short time before the battle of Actium.

Scheme. We are sick of horrors. Storms and floods and civil strife have brought us near to ruin. What god will arise to save us? Is it thou, Mercury, disguised as Caesar? Ah, stay yet awhile and bring us peace for many a day.

Metre. Sapphic (*Introd.* p. xxix).

1. **terris**, dat. as in I. 12. 59 *mittes fulmina lucis.*

dirae, a specially appropriate epithet, since the word was supposed to be derived from *deorum ira.* Here it qualifies both *nivis* and *grandinis:* cf. I. 31. 16 *cichorea levesque malvae.*

2. **pater**, Juppiter, as in III. 29. 44.

3. **arces**, the two summits of the Capitoline, called Capitolium and Arx.

5. **gentis**, 'mankind,' as in I. 3. 28.

6. **Pyrrhae**, who, with her husband Deucalion, alone survived the great mythical flood (described in Ovid, *Metam.* I. 260 450).

nova monstra, 'horrors unknown before.'

7. **Proteus**, a sea-god who kept the herd of seals belonging to Poseidon. He is described in Verg. *Georg.* IV. 429–435 and in Homer, *Od.* IV. 446 sqq.

8. **visere**, see *Introd.* p. xxiii.

9. **haesit**, 'was entangled.'

14. **litore Etrusco**, 'from the shore of the Etruscan sea,' as in *C.S.* 38 and *Epod.* 16. 40. It is sometimes interpreted 'from the Etruscan (i.e. the right) bank of the river.'

15. **regis**, sc. Numae.

monumenta...Vestae. The temple of Vesta, the house of the Vestal virgins and the *regia*, or house of the Pontifex Maximus, stood, adjoining one another, on the west side of the Via Sacra just at the point where floods would break in. All these buildings were ascribed to Numa Pompilius.

Julius Caesar lived in the *regia*, and there was undoubtedly a great flood in the spring or winter of B.C. 44, the year when he was murdered. It is not likely, however, that Hor. is alluding to this flood, which happened when he was a student in Athens and long before he could have written this ode.

17. **Iliae,** the supposed ancestress of the *Iulia gens*. She was the daughter of Aeneas and sister of Iulus. According to one legend, she (and not Rea Silvia) was the mother of Romulus. After his birth, she was flung into the Tiber (or the Anio, according to Ovid), but the river-god rescued her and made her his wife.

nimium, probably with *se iactat* (so Kiessling), though most edd. take it with *querenti*. But Ilia has a right to complain loudly. It is Tiber who shows unnecessary violence.

querenti, complaining of the murder of Julius Caesar.

18. **iactat se Iliae**, 'vaunts himself in the eyes of Ilia as her avenger.' For the construction, cf. Ovid *Her.* XII. 175 *stultae dum te iactare maritae quaeris.*

19. **Iove non probante.** Porphyrion explains: *quod terreri Iuppiter populum iusserit, non perire.*

19, 20. **uxorius amnis.** Division of a word between the third and fourth lines of a Sapphic stanza occurs also in I. 25. 11 and in II. 16. 7. Sappho has it several times in the few extant specimens of her poetry, and it seems clear that, in the original rhythm, the fourth line was continuous with the third, so that the stanza consisted of three lines only.

21. **audiet...ferrum.** The subject is *iuventus* in v. 24. The line is commonly interpreted 'will hear how citizens sharpened the sword *against each other*,' the sense being brought out partly by the emphasis on *cives* and partly by the mention of a better purpose in the next line. But a passage in Ovid (*Metam.* XV. 775) where Venus, pleading for the life of Julius Caesar, says '*en acui sceleratos cernitis enses?*' suggests that the allusion here is to the murder of Julius.

civis, cf. Tac. *Hist.* II. 38 *non discessere ab armis in Pharsalia ac Philippis civium legiones.*

22. **graves Persae**. 'The Parthian pest.' The Parthians (called also *Medi* in v. 51), a semi-barbarous people living in the region south of the Caspian sea, had defeated Crassus and captured his standards at Carrhae, B.C. 53. The Romans had not yet succeeded in retrieving this disaster, which rankled in their memory.

perirent. The opinion expressed is Horace's, therefore the tense is imperf. not pluperf.

24. **rara**, 'thinned by their fathers' fault.'

25. **vocet**, 'what god shall the people invoke?': the jussive subj. converted into a question. (Roby, *L. G.* § 1610: Goodwin, *G. M. & T.* § 288.)

26. **rebus**, dat. 'to help the fortunes.'

27. **minus audientem carmina**, 'deaf to their hymns.' *minus* is really negative as in *quo minus*, cf. *parum* in I. 12. 59.

29. **partis**, properly an actor's 'part.'

scelus, guilt that involves pollution: such as parricide and fratricide.

31. **nube...amictus**, copied from Homer (*Il.* V. 186) *νεφέλῃ εἰλυμένος ὤμους.*

32. **augur Apollo**. The gods invoked are all specially connected with Julius Caesar. He was the priest of Vesta: his ancestor Cn. Julius dedicated the only temple to Apollo then existing in Rome (Livy, IV. 29): Venus was his mythical ancestress: Mars his mythical ancestor.

Apollo is described as *augur* in *Carm. Saec.* 61 and in Verg., *Aen.* IV. 376. The title was not known to the Greeks.

33-35. **sive...sive**. The apodosis is *venias*, repeated from v. 30. 'Come, if thou wilt, smiling Venus.'

Erycina, Venus, who had a famous temple on Mt Eryx in Sicily.

36. **auctor**, Mars, 'founder' of the Julian line and Roman nation, cf. Verg. *Aen.* IV. 365 *generis nec Dardanus auctor.*

39. **Mauri peditis**. See Critical Note.

41. **sive**. The apodosis is *serus...redeas* in v. 45.

iuvenem. Octavianus was born B.C. 63, and was a young man at any date which can reasonably be assigned to the ode.

43. **filius Maiae**, i.e. Mercurius. (Nom. for Voc.)

patiens...ultor. Octavian frequently declared that his sole purpose in entering on civil war was to avenge his (adoptive) father's murder. On the field of Philippi (B.C. 42) he vowed a temple to Mars Ultor, and in his address to the senate on Jan. 1st, B.C. 27, he declared that he resigned his powers to show that he had never desired empire for himself, but only 'to avenge his father cruelly slain and to rescue the state from great mischiefs' (Dion Cass. LIII. 4). It is the first of his exploits commemorated on the Monumentum Ancyranum: 'Qui parentem

meum interfecerant, eos in exilium expuli iudiciis legitimis ultus eorum facinus, et postea bellum inferentis rei publicae vici bis acie.'

47. **n. v. iniquum**, 'intolerant of' (Wickham).

49. **triumphos**. He celebrated a triple triumph on the 6th, 7th and 8th of Aug. B.C. 29, for victories in Pannonia, at Actium and in Egypt.

50. **pater**, as a god, cf. *Bacche pater* in I. 18. 6. The formal title *pater patriae* was not given to Augustus till B.C. 2.

princeps. He became *princeps senatus* in B.C. 29, but it is now a generally accepted doctrine that *princeps* does not mean *princeps senatus*, but was a mere title of respect addressed to the 'foremost citizen' of Rome. (Cf. Tac. *Ann.* I. 1 *cuncta discordiis civilibus fessa nomine principis sub imperium accepit.*) The title had been previously used of Pompey and of Julius Caesar, and Cicero had suggested the appointment of a *princeps civitatis* to heal existing dissensions. Cf. II. I. 4 and see article *Princeps* in Smith's *Dic. of Antiq.* 3rd ed., and Pelham's *Hist. of Rome*, p. 370.

51. **Medos**. The Parthians, whom Hor. identified with the Persians (v. 22), and therefore (in the Greek manner) with the Medes.

52. **te duce**, 'while thou art *our* leader.' The words would naturally imply that Caesar was leader of the Medes.

Ode III.

The Ode is a *propempticon* or 'god-speed' to the ship which was conveying Vergil the poet to Athens. The only known voyage of Vergil to Athens was in B.C. 19, just before his death; but the ode must have been written earlier than that (*Introd.* p. xvii). See Nettleship in Conington's Vergil, I. p. xxiv.

The *propempticon* seems to have been a favourite form of composition with Alexandrian poets. There is one in Theocritus (VII. 52, sqq.), and the beginning of one by Callimachus is preserved. Statius (*Silvae* III. 2) wrote one in imitation of this ode.

Scheme. Ship, if thou carriest my Vergil safe, then may all the gods preserve thee. What a courage that man had who first ventured to brave the dangers of the deep! But there are no limits to the impious audacity of mortals. We scale heaven itself and provoke the just wrath of Juppiter.

Metre. The third Asclepiad (*Introd.* p. xxx).

1. **sic**. Editors cite many passages apparently parallel (see Lewis and Short s. v. V. 1) to show that *sic* here must mean 'on this condition.' (Cf. I. 28. 25.) The condition is stated later, vv. 7, 8 *reddas...et serves.* For the order, cf. Vergil *Ecl.* 9. 30 *Sic tua Cyrneas fugiant examina taxos...Incipe.* In effect, vv. 1–8 would thus mean 'O ship, preserve my Vergil: so may the gods preserve thee.'

But l. 4 makes this meaning absurd: for Hor. would pray that the gods may preserve the ship *on this voyage* if the ship preserves Vergil. But the ship could not preserve Vergil unless she were herself preserved.

The natural sense is: 'O ship, preserve Vergil: may the gods so (i.e. for that purpose) guide thee.' In the English oath-formula, 'so help you God' presents a similar ambiguity, for 'so' may mean either 'for that purpose' or 'on that condition.'

diva. Venus, whose most famous shrine was at Paphos in Cyprus (cf. I. 30. 1, 2): she was invoked by Phoenician sailors and is thus called *marina* in III. 26. 5, IV. 11. 15.

potens Cypri: cf. *potenti maris deo* in I. 5. 15 and I. 6. 10.

2. **fratres Helenae.** Castor and Pollux, to whom were attributed the lights (called 'St Elmo's fires') which sometimes appear on the masts of a vessel in times of electrical disturbance. These lights (and not the constellation Gemini) are the *lucida sidera.* This is clear from Pliny, *N. H.* II. 101, and from the imitation of this ode by Statius (*Silvae* III. 7. 8) *proferte benigna Sidera et antennae gemino considite cornu.*

3. **ventorum pater.** Aeolus. See Homer, *Od.* X. 19 sqq.

regat, sing. though there are three nominatives, cf. *erat* in v. 10.

4. **aliis**, 'all the rest.'

Iapyga, a north-west wind blowing from the Iapygian Promontorium in Apulia towards Greece. It is called *albus* 'clearing' in III. 27. 20.

6. **debes.** Kiessling, following the suggestion of Porphyrion, construes *debes finibus Att.* together.

7. **reddas.** Jussive, as *remittas* and *trepides* in II. 11. 3, 4.

8. **animae dim.**, cf. *te meae partem animae* in II. 17. 5. Hor. had a strong affection for Vergil and Varius, who introduced him to Maecenas. In *Sat.* I. 5. 40, 41 he speaks of them as *animae quales neque candidiores Terra tulit neque queis me sit devinctior alter.*

9. **robur et aes triplex.** The 'oak and triple brass' are not to be conceived as armour, but as the material of which the man's ribs are made.

10, 11. **fragilem truci...pelago ratem.** The placing of the words is peculiarly Horatian: cf. vv. 14, 22, 28, of the first ode.

12. **Africum,** S.W. wind.

13. **decertantem,** 'fighting to the death': cf. *deproeliantes* in I. 9. 11: *debellata* III. 3. 55.

Aquilonibus, N.E. wind. (For the dat. cf. I. 1. 15.)

14. **tristis,** 'gloomy': *pluvias Hyadas* Verg. *Aen.* III. 516. The Hyades are a cluster in the constellation Taurus. The ancients derived the name from ὕειν 'to rain,' but it seems likely to mean 'piglings' (just as *Pleiades*, commonly derived from πλεῖν 'to sail,' seems likely to mean 'flock of pigeons'). The time (end of November) when the Hyades set at sunrise ushered in the stormiest period of the year. See art. *Astronomia* in Smith's *Dict. of Ant.*

Noti, the Greek name for the S. wind, called in Latin *auster* (*dux inquieti turbidus Hadriae* III. 3. 5).

15. **arbiter,** 'than whom there is no mightier ruler of the Adriatic.'

16. **tollere.** The first *seu* is omitted, as in Sat. II. 8. 16 *Albanum, Maecenas, sive Falernum Te magis appositis delectat, habemus utrumque.*

ponere, 'to lull.'

17. **gradum,** 'stride.' The word is often used of a fighting attitude, e.g. *inque gradu stetimus, certi non cedere,* Ov. *Metam.* IX. 43.

18. **siccis,** 'tearless.' The ancient Greeks, as every reader of Homer knows, wept freely from fear or other emotions. The impassive behaviour of the modern Englishman seems to have been only gradually acquired. See the description of the scene which preceded the murder of Becket in Stanley's *Memorials of Canterbury,* p. 56.

20. **Acroceraunia** (now Cape Glossa), a cliff on the coast of Epirus, *infamis* for shipwrecks.

22. **prudens** emphatic, as in III. 29. 29.

dissociabili with active sense, 'estranging' (as Matt. Arnold 'the unplumb'd salt estranging sea'): but Statius in his imitation (*Silvae* III. 2. 61) speaks of the sea as *rude et abscissum miseris animantibus,* from which it may be inferred that he took *dissoc.* here in the passive sense as 'estranged.' Adjs. in *-bilis* are not often active in Hor., but he has *illacrymabilis* 'unable to weep' in II. 14. 6 and *flebilis* 'weeping' in IV. 2. 21. *Penetrabile frigus* in Verg. *Georg.* I. 93 and *genitabilis aura Favoni* in Lucretius I. 11 are good specimens.

25. **audax...perpeti,** cf. *Introd.* p. xxiii.

26. **gens humana.** The audacious ingenuity of man is the theme of one of the most famous passages of Sophocles (*Antig.* 333 sqq.).

27. **audax.** For the repetition cf. I. 2. 4, 5 and 21, 23.

Iapeti genus. Prometheus son of Iapetus.

28. **fraude mala,** 'an unhappy theft' (Wickham).

30. **macies,** 'wasting sickness.'

31. **incubuit,** 'attacked,' cf. Lucr. VI. 1141 *morbifer aestus Incubuit populo Pandionis.*

32. **prius** with *semoti.*

necessitas with *leti* 'doom of death.' In the golden age (as described by Hesiod *Works and Days* 90 sqq.) men lived untroubled by disease and died as if falling asleep. Conington translates 'and slow fate quicken'd Death's once halting pace,' separating *necessitas* from *leti.*

34. **expertus** for *expertus est.*

36. **perrupit Acheronta.** The final *-it* is lengthened by the rhythmical accent or stress, commonly (but erroneously) called *arsis.* (The word *arsis* 'raising' originally meant 'lifting the foot' and so 'removing the stress,' not 'raising the voice.') Other examples are II. 6. 14 *angulus ridet ubi:* II. 13. 16 *timet aliunde* and III. 16. 26 *quicquid arat impiger.*

Herculeus labor, 'the labour of Hercules,' cf. *Herculea manu* in II. 12. 6 and *Giganteo triumpho* in III. 1. 7 (where *Giganteo* represents an objective genitive). See Roby *L. G.* § 1277.

37. **ardui.** For the gen. cf. *Epp.* II. 1. 31 *nil intra est oleam, nil extra est in nuce duri.*

40. **iracunda.** The epithet belongs really to Juppiter, cf. *incontinentes manus* in I. 17. 26: *dementes ruinas* in I. 37. 7.

Ode IV.

To Sestius, who is probably L. Sestius, a member of the conservative (or republican) party, who had served with Horace under Brutus. He was consul for the latter half of B.C. 23.

Scheme. Spring is come again, with all its delights. But do not hope that it will last for ever. Death comes to all of us and after death there are no more pleasures.

Metre. The Fourth or Greater Archilochian, used by Hor. in this ode only. (Cf. *Introd.* p. xxxi.) The metre is used in some extant fragments of Archilochus and seems to have been frequently imitated by Alexandrian poets.

1. **solvitur,** cf. *dissolve frigus* in I. 9. 5. Frost is regarded as a fetter. We have the same metaphor in the expression 'frost-bound.'

grata vice, abl. of the instr. 'with welcome change,' cf. the construction of *mutare* in I. 17. 2, and *mutat terra vices* in IV. 7. 3.

vice veris et Favoni. The repetition of *v* (pronounced as a labial *w*) seems to suggest the whisper of the breeze. But it often suggests the *whistling* of a stormy wind, as in *ventorum validis viribus.* See Munro's introductory notes to *Lucr.* p. 15.

siccas. The ships have been hauled up 'high and dry' for the winter.

2. **machinae**, 'windlasses' employed with rollers, *phalangae.*

5. **Cytherea Venus.** The adj., so emphatically placed, is perhaps equivalent to 'in Cythera.' It is unusual to find the name of a deity coupled with a geographical limitation: cf. III. 4. 64 *Delius et Patareus Apollo.*

6. **iunctaeque N. G.**, cf. IV. 7. 5 *Gratia cum Nymphis geminisque sororibus.*

7, 8. **gravis officinas**, under Aetna and the Lipari isles, where the Cyclopes were busy forging the thunderbolts of Zeus. *graves* means 'deafening' or 'scorching' or in some other way 'unbearable.'

ardens, 'glowing' either with the heat or with the reflection of the fire.

9. **nitidum**, 'shining' with ointment. Cf. II. 7. 7 *nitentes malobathro Syrio capillos.*

10. **solutae**, cf. *v.* 1 and Verg. *Georg.* I. 44 *Zephyro putris se glaeba resolvit.*

11. **Faunus**, an Italian god, identified by Roman poets with the Greek Pan. He was worshipped in Rome especially on the 13th and

15th of February and was supposed to govern the fertility both of crops and of herds.

12. **agna**...**haedo**. Supply *sibi immolari*. Verbs of sacrificing may take an instr. abl. of the thing sacrificed: cf. Verg. *Ecl.* 3. 77 *cum faciam vitula pro frugibus, ipse venito.* Livy XLI. 14 *immolare Iovi singulis bubus.* For the ellipse of *sibi immolari* cf. the ellipse of *ludere* in III. 24. 57.

13. **aequo**, 'impartial.'

pulsat, sc. pede. Cf. Plaut. *Most.* 453 *pulsando pedibus paene confregi hasce ambas* (*fores*). The alliteration is imitative of the noise.

14. **regum**, 'the great' as in II. 14. 11 *sive reges sive inopes erimus coloni.*

15. **summa**, 'span' (i.e. total extent). Some scholars insist that *brevis* is gen. agreeing with *vitae.*

longam, 'far-reaching.' Cf. I. 11. 6 *spatio brevi spem longam reseces.*

16. **iam**, 'in due time.' Cf. II. 5. 10 and 20. 13.

premet, 'will hem thee round.'

fabulaeque manes. It seems plain from Persius (5. 151 *cinis et manes et fabula fies*) that *fabulae* is in apposition with *manes*. *Fabulae* seems to mean 'things that are merely talked of,' hence 'unsubstantial.' Schütz thinks *fabulae* is gen. = *fabulosi*, as we might say 'the ghosts of story' or 'storied ghosts.'

17. **exilis**, 'bare.' Cf. *Epp.* I. 6. 45 *exilis domus est ubi non et multa supersunt.* Some critics interpret 'narrow,' as if the *domus Plut.* were the grave: or 'thin,' i.e. shadowy, unsubstantial.

Plutonia, cf. *Herculeus labor* in 3.

simul mearis = *simul ac meaveris.*

18. **regna vini sortiere talis**, 'you will not choose with dice the ruler of the revel.' Cf. II. 7. 25 *quem Venus arbitrum dicet bibendi?* where he who makes the throw called 'Venus' is chosen. The duty of the *rex* or symposiarch was to determine the amount and the strength of the wine and impose forfeits on those who disobeyed his commands. See *Symposium* in Smith's *Dict. of Antiq.*

talis, 'knuckle-bones,' ἀστράγαλοι.

19. **mirabere**, 'admire.'

quo, instr. abl.

calet, 'is hotly in love': *tepebunt* in 20 implies a more modest passion.

Ode V.

To Pyrrha, a 'light o' love' lady. She is not elsewhere addressed and very likely was not a real person.

Scheme. Who is now your lover, Pyrrha? Poor boy, he trusts you entirely, not knowing that your love is fickle and treacherous, like the

summer sea. Once you made shipwreck of me, but I escaped with my life.

Metre. Fifth Asclepiad (*Introd.* p. xxx).

1. **multa in rosa**, 'on heaped-up rose-leaves.'

gracilis, 'slim.'

2. **urget**, 'woos.'

3. **Pyrrha**, the Greek πυῤῥά, means 'yellow-haired.' Hence *flavam* in 4.

antro, 'grotto,' an artificial cave.

4. **religas**, 'tie back.' Cf. *incomptum Lacaenae more comae religata nodum* in II. 11. 23.

5. **simplex munditiis**, 'plain in thy neatness' (Milton), but *munditiae* is rather 'elegance' than 'neatness.'

6. **mutatos** belongs in sense to both *fidem* and *deos* (cf. *dirae* I. 2. 1): 'thy perfidy and his own adverse fates.'

7. **nigris**, 'darkening' as *niger Eurus* in *Epod.* 10. 5. On the other hand *candidus* or *albus* applied to a wind means 'clearing': as in I. 7. 15 and III. 7. 1.

8. **emirabitur**, 'will be astounded at.' The verb is only found here and is obviously intended to express intense wonder. Cf. *evitata* in I. 1. 5 *n.*

insolens, 'unused to them.' Cf. Sallust *Cat.* 3 *insolens malarum artium.*

9. **credulus aurea**. The juxtaposition of the adjectives throws emphasis on each. Cf. *tenues grandia* in I. 6. 10.

10. **vacuam**. In I. 6. 19 *vacui* means 'fancy-free.' Here *vacuam* must mean 'free from new fancies' and so devoted to her lover.

11. **aurae**, the breeze of caprice: as in *arbitrio popularis aurae* III. 2. 20. But the word suggests the following metaphor.

13. **nites**. The metaphor (as in *aurea* l. 9) seems to be from a smooth sea shining and sparkling in the sunlight.

14. **tabula votiva**. Sailors, in danger of shipwreck, used to invoke the aid of some deity, usually one whose temple was near. In this temple, if they escaped, they would dedicate the clothes they had worn, together with a tablet recording their thanks to the deity. In *Aen.* XII. 766 Vergil mentions a wild olive at Laurentum, sacred to Faunus, on which shipwrecked sailors *figere dona solebant Laurenti divo et votas suspendere vestes.* Neptune, no doubt, received most of such offerings. The tablet often bore a picture of the shipwreck. See Mayor on Juvenal XII. 27.

15. **potenti** with *maris*, as *potens Cypri* in 3. 1.

16. **deo**, sc. *Neptuno.*

The following translation is an early work, perhaps a college exercise (about 1625), of John Milton:

What slender youth, bedew'd with liquid odours,
Courts thee on roses in some pleasant cave,
  Pyrrha? For whom bind'st thou
  In wreaths thy golden hair,
Plain in thy neatness? O, how oft shall he
On faith and changed gods complain, and seas
  Rough with black winds, and storms
  Unwonted shall admire!
Who now enjoys thee credulous, all gold,
Who always vacant, always amiable,
  Hopes thee, of flattering gales
  Unmindful. Hapless they,
To whom thou untried seem'st fair! Me, in my vow'd
Picture, the sacred wall declares to have hung
  My dank and dropping weeds
  To the stern god of sea.

Ode VI.

To M. Vipsanius Agrippa, the celebrated general and friend of Augustus. (See note on I. 3.) He was consul three times (B.C. 37, 28, 27): married Aug.'s daughter Julia in B.C. 21 and died in 13 B.C. He seems to have asked Horace to celebrate his exploits in an epic poem.

Scheme. Varius shall sing your feats of arms, Agrippa. I cannot and dare not try to celebrate such glorious deeds. What lyrist is fit to sing of the heroic figures of epic poetry? Wine and love are the themes of my muse. (For a similar treatment of a similar subject cf. II. 12 and IV. 2.)

Metre. The Fourth Asclepiad.

1. **scriberis**. A permissive future, like *laudabunt alii* in I. 7. 1. 'You can get Varius to write about you.' As a matter of fact, Varius did write a *Panegyricus Augusti*, which must have contained much about Agrippa.

Vario...aliti. The MS. reading *alite* is defended by Orelli as abl. abs. ('Varius being the bird of Maeonian song'), but *alite* is too far removed from *Vario* and the abl. abs. is not emphatic enough to contrast with *nos* of l. 5.

The alteration *scribere ab Vario* is not permissible, for Hor. does not use *ab* with the agent anywhere in the lyrics and very rarely elsewhere (*Sat.* I. 2. 11: 5. 92: 6. 88: 7. 22: *Epist.* I. 1. 103: 12. 3: are the only instances and some of these are doubtful).

Some editors regard *alite* as instrum. abl. used for abl. of the agent, but no clear parallel can be cited. Vergil's *uno graditur comitatus Achate* (*Aen.* I. 312) is not similar, for the abl. is usual with *comitatus*, even in prose. Other instances of abl. without *ab* (e.g. *Epist.* I. 1. 94 *curatus inaequali tonsore* or *Sat.* II. 1. 84 *iudice laudatus Caesare*) are complicated by the presence of an adj. or noun in apposition, and are usually regarded as abl. abs. (See Munro's note in Mayor's *Juvenal* at I. 13 *assiduo ruptae lectore columnae.*)

The dative *aliti*, which is the only alternative, is confirmed by *Epist.* I. 19. 3 *carmina quae scribuntur aquae potoribus* and *Sat.* I. 10. 15 *illi scripta quibus comoedia prisca viris est*, where *potoribus* and *viris* are, almost beyond question, dative. But the dative of the agent with *simple* tenses passive is uncommon even in poetry. Vergil's *neque cernitur ulli* (*Aen.* I. 440) and Ovid's *non intelligor ulli* (*Trist.* V. 10. 35) are not good instances, the dat. here being partly that of 'the person interested.'

Vario. L. Varius Rufus (about B.C. 74–14) was an intimate friend of Vergil and afterwards of Horace whom he introduced to Maecenas. He was regarded at this time as the chief epic poet of Rome, Vergil being known only as the author of the Eclogues and the Georgics. In *Sat.* I. 10. 51 Horace says *forte epos acer ut nemo Varius ducit.* He wrote epics on Julius Caesar and Augustus (two lines of his are quoted in *Epist.* I. 16. 27, 28) and a very popular tragedy entitled *Thyestes.* He and Tucca were Vergil's literary executors, who saved the *Aeneid* from destruction.

2. **Maeonii**, i.e. Homeric, for Homer was said to have been born in Maeonia (Lydia). For the gen. cf. III. 7. 4 *constantis iuvenem fidei.*

aliti. Cf. *Dircaeum cycnum* applied to Pindar in IV. 2.

3. **quam rem cumque.** For the separation (*tmesis*) of *quam* from *cumque* cf. I. 7. 25 and 9. 14.

navibus aut equis. Of Agrippa's military feats the most famous were the capture of Perusia B.C. 40 and the conquest of Aquitania B.C. 38. Of his naval battles the chief were those of Mylae and Naulochus in B.C. 36 and Actium in B.C. 31.

6. **Pelidae stomachum**, the wrath of Achilles: μῆνιν Πηληϊάδεω Ἀχιλῆος, *Iliad* I. 1. For *stomachum* cf. I. 16. 16.

7. **duplicis**, 'wily.' πολύτροπος or πολύμητις are the stock epithets of Odysseus in Homer.

Ulixei. This gen. (cf. *Achillei* in I. 15. 34) is formed as if the nom. were *Ulixeus*, though that nom. is not found in Latin. (See Roby *Lat. Gr.* § 482.) The Lat. *Ulixes* (for Gk. Ὀδυσσεύς) is said to be borrowed from a Doric dialect of Magna Graecia. For the *x*, cf. Latin *Ajax*, *Ajacis* with Greek Αἴας, Αἴαντος, *malaxo* with μαλάσσω, etc.

8. **saevam Pelopis domum.** Apparently an allusion to Varius' tragedy of 'Thyestes,' published in B.C. 30.

9. **tenues grandia.** For the emphasis given by juxtaposition cf. *perfidus hospitam* in I. 15. 2.

10. **lyrae potens**, cf. I. 3. 1.

vetat. For the number cf. I. 3. 10.

13. **quis**, i.e. what *lyric* poet, for it would be absurd to deny that Homer or even Varius had written worthily on such themes.

tunica...adamantina. χαλκοχίτων, *Iliad* I. 371. *adamas* is the hardest steel. Cf. III. 24. 5.

14. **pulvere—nigrum.** Cf. *pulvere sordidos* in II. 1. 21.

16. **Tydiden**. Diomedes, who, at the instigation of Pallas Athene, wounded Ares and Aphrodite in battle. *Iliad* v. 881–884.

18. **sectis**, 'pared' so that they do not hurt. Bentley proposed *strictis*, as if *unguibus* were substituted in joke for *ensibus*. He compares Ovid *Am.* I. 6. 14 *non timeo strictas in mea fata manus* and Statius *Theb.* III. 537 (of eagles) *strictis unguibus instant.*

19. **vacui**, 'fancy-free.'

20. **non praeter** = *secundum*, 'according to my wont.'

leves, 'light-hearted.'

Ode VII.

To L. Munatius Plancus (born about B.C. 85), who served as legatus of Julius Caesar in Gaul, was consul B.C. 42, and governed Asia and Syria for Antony but ultimately joined Octavian. It was he who proposed in the senate that Octavian should receive the *cognomen* of *Augustus* (B.C. 27).

Scheme. Other poets may celebrate other places, but I love Tibur best of all. Plancus, when you are at Tibur, do not forget the soothing influence of wine. Teucer, when he fared forth into exile, drowned his sorrows in wine.

[The transitions in this Ode are so abrupt that many readers in ancient times divided it into two poems, consisting of ll. 1–14 and 15–32. It would seem that Plancus was going to Tibur for a holiday and that he was suffering from some illness or anxiety for which wine was, in Horace's judgment, a good remedy.]

Metre. The Alcmanian strophe, consisting of dactylic hexameters and tetrameters. (The metre is used again only in I. 28 and *Epod.* 12.)

1. **laudabunt**. The permissive future (cf. I. 6. 1) = *laudent licet*, cf. *linquet* in III. 23. 12 and Vergil *Aen.* VI. 848 *excudent alii spirantia mollius aera,...tu regere imperio populos, Romane, memento.*

claram, 'sunny.' Cf. Pliny *N. H.* II. 62 *Rhodi et Syracusis nunquam tanta nubila obduci ut non aliqua hora sol cernatur.*

aut...aut. Three eastern places are distinguished with *aut*, then three western places are distinguished with *ve* or *vel*, but *vel* is not used with Tempe apparently because Tempe is also *locus insignis Apolline.*

3. **Baccho...Apolline**, abl. of the means with *insignis*, like *clari giganteo triumpho* in III. 1. 7.

4. **Tempe**. A Greek neut. plur. indeclinable. For the connexion of Tempe with Apollo cf. I. 21. 9.

5. **sunt quibus...est**, cf. I. 1. 3.

intactae, 'virgin.' Cf. *integra Diana* in III. 4. 70.

Palladis urbem. Athens.

6. **carmine perpetuo**, 'an unbroken strain,' i.e. a long continuous composition. Thus Ovid (*Metam.* I. 4) speaks of his *Metamorphoses* (about 12000 lines) as *perpetuum carmen.*

7. **undique...olivam.** The poet assumes the garland of the god whom he celebrates. Thus the poet of wine wears the ivy of Bacchus (III. 25. 20) and the poet of love wears the myrtle of Venus (cf. I. 38. 5 and Ovid *Am.* I. I. 29). So he who sings of Pallas, will wear the olive which was sacred to Pallas Athena, who created it.

undique decerptam probably means 'plucked from every spot,' as if the poet celebrated every nook and corner of Athenian soil. The version 'plucked by everybody' is not suitable, for the point of the lines is that only *some* poets celebrate Athens.

8. **plurimus**, in the sense of *plurimi*, is not found elsewhere without a subst. (e.g. *plurimus oleaster* Vergil *Georg.* II. 182): but there is one clear instance of *multus* = *multi* in Lucan (*Phars.* III. 707 *multus sua vulnera puppi affixit moriens*). Many scholars, however, reading *plurimus in I. honore* translate 'he who is devoted to the honour of Juno,' comparing such expressions as *totus in illis* (*nugis*) *Sat.* I. 9. 2, *omnis in hoc sum Ep.* I. I. II, *multus esse in re nota* Cic. *de Or.* II. 87.

in honorem. Cf. Livy II. 27. 6 *quod facile apparebat non tam ad honorem eius factum.* Quintilian XI. 2. 12 *in honorem victoriae.*

9. **aptum equis**, ἱππόβοτον Ἄργος in *Iliad* II. 287.

ditis, πολύχρυσος Μυκήνη in *Iliad* VII. 180. In *Iliad* IV. 51 Hera declares that the cities dearest to her are Argos, Sparta and Mycenae.

10. **patiens Lacedaemon**, 'hardy Sparta' is contrasted with wealthy Larissa (called ἐριβῶλαξ 'loamy' in *Iliad* II. 841).

12—14. **domus...rivis.** These lines name four chief attractions of Tibur, viz. the grotto or temple of Albunea the Sibyl, the falls of the Anio, the grove of Tiburnus the founder of Tibur, and the orchards watered by canals or by the rapids below the falls (*pomosis Anio qua spumifer incubat arvis*, Prop. V. 7. 81)

12. **Albuneae resonantis.** Albunea, properly the name of the Sibyl, is here applied to her temple or grotto, which 'echoes' with the roar of the falls. So Verg. *Aen.* VII. 82 speaks of another Albunea, *nemorum quae maxima sacro fonte sonat.*

15. **albus**, 'clearing': so *albus Iapyx* in III. 27. 19: *candidi Favonii* in III. 7. I: *alba stella* in I. 12. 27.

17. **sapiens finire memento.** For the advice cf. I. II. 6 *sapias, vina liques.* Also II. II. 7, III. 21. 17, *Epod.* 9. 37.

19. **molli mero**, 'mellow wine.'

20. **tenebit**, 'holds you, as it soon will.' The scholiast Porphyrion says that Plancus was born in Tibur.

21. **Teucer** was a son of Telamon, king of Salamis, and a half-brother of Ajax, whom he accompanied to the Trojan war. When Ajax was disgraced and committed suicide, Teucer returned home but was disowned by his father because he had not avenged his brother's wrongs. Cf. Euripides *Helena* 87–97, Soph. *Ajax* 1008 sq., Cic. *de Or.* II. 46. 93 (quoting the *Teucer* of Pacuvius).

22. **cum fugeret**, 'when he was leaving Salamis for ever.'

uda Lyaeo tempora, 'temples moist with wine.' Similar expressions are not uncommon: e.g. *multo perfusum tempora Baccho* in Tibullus (I. 2. 3): and it would seem that they may be taken literally, though *udus* and *uvidus* sometimes mean 'tipsy' (as in II. 19. 18, IV. 5. 39). Perhaps the garlands of drinkers were dipped in wine.

23. **populea**. The poplar was sacred to Hercules, the wanderer (*vagus* III. 3. 9) and the guide of wanderers (ἡγεμών, Xen. *Anab.* IV. 8. 25).

25. **quo...cumque**. Cf. I. 6. 3. A proverbial saying *patria est ubicumque est bene* was ascribed to Teucer (Cic. *Tusc.* V. 37. 108).

27. **T. duce et auspice T.**, abl. abs. A Roman commander was usually *dux* and *auspex* to his troops (cf. *qui ductu auspicioque eius rem prospere gesserant*, Livy V. 46. 6): though sometimes a superior magistrate took the auspices on opening a campaign, leaving the command of it to a subordinate.

The word *auspex* properly means 'one who watches the birds' and takes auspices, but it often means the god who *gives* auspices, the 'patron' of the undertaking (e.g. *auspice Musa* in *Epist.* I. 3. 13). Hence some editors read here *auspice Teucri*, rendering the words 'under the guidance of Teucer and Teucer's patron (Apollo).'

28. **certus**, 'unerring,' νημερτής.

29. **ambiguam...Salamina**, 'a Salamis to dispute the name' (Wickham). The Salamis founded by Teucer was in Cyprus.

30. **peioraque passi**, cf. Verg. *Aen.* I. 199 *o passi graviora, dabit deus his quoque finem.*

32. **iterabimus**, 'we will plough again' (cf. I. 34. 4). Teucer had just returned from Troy.

Ode VIII.

To Lydia, another 'light o' love,' who is addressed also in I. 18 and III. 9.

Scheme. Lydia, you are ruining the life of Sybaris. He, who was so famous an athlete, is seen no more in the field. You keep him in hiding as Thetis kept Achilles.

Metre. Greater Sapphic (*Introd.* p. xxx), not used again by Horace.

4. **campum**, the Campus Martius, where Roman youths practised military sports.

patiens, 'though fit to endure.' Cf. Juv. VII. 33 *aetas et pelagi patiens et cassidis atque ligonis.* For the omission of *quamvis* cf. I. 32. 6 (*ferox bello*).

5. **militaris**, nom. sing. 'as a soldier': not acc. plur.

6. **Gallica ora**. The Romans preferred the horses of Gaul, and many of the Roman 'horsey' terms are Gallic: e.g. *mannus*, *caballus*, *petorritum*, *essedum*, *Epona.*

lupatis, 'jagged' like wolves' teeth. Cf. Ovid *Am.* I. 3. 15 *asper equus duris contunditur ora lupatis.*

8. **olivum**, the oil with which athletes anointed themselves.

9. **sanguine viperino**, considered a deadly poison. Cf. *Epod.* 3. 6.

10. **livida armis**, 'black and blue with the weapons,' probably the boxing-gloves, though they are not mentioned. Possibly, however, *livida* refers to the swollen veins of the arm.

11. **saepe...expedito**, 'famed as he was for hurling the quoit often and the javelin too beyond the mark.'

14. **filium Thetidis**. Achilles, whose mother disguised him as a girl and sent him to Scyros, in order that he might escape service in the Trojan war. Ulysses, however, discovered him. (Ovid, *Metam.* XIII. 162 sqq.)

sub, 'just before,' as in *sub noctem.*

16. **cultus**, 'a man's dress.' Cf. Livy XXIX. 19. 11 *militaris cultus.*

Lycias. The Lycians under Glaucus and Sarpedon were allies of the Trojans.

Ode IX.

To Thaliarchus, an imaginary youth.

Scheme. It is cold, Thaliarchus. Heap up the logs and bring out the wine. Make yourself comfortable in the present and take no thought for the future. Youth is the time for dancing and wooing and sporting with the lasses.

Parts of this ode are imitated from an ode of Alcaeus of which we have fragments (*Introd.* p. xxxviii).

Metre. Alcaic stanza (*Introd.* p. xxvii).

2. **Soracte**, a conspicuous mountain about 25 miles north of Rome. It is now called S. Oreste.

3. **laborantes**, 'groaning.'

4. **constiterint**, cf. Ovid *Trist.* V. 10. 1 *frigore constitit Ister.* The Tiber is very rarely frozen over. The image of frozen streams is borrowed from Alcaeus, who must often have seen them in Thrace.

acuto, 'piercing.'

5. **dissolve**, cf. I. 4. 1.

6. **benignius**, more liberally than usual.

7, 8. **deprome...diota**, 'draw the four-year-old wine from the Sabine jar.' Cf. *Epod.* 2. 47 *promens dolio.* *Depromere* is also used in the sense of bringing out a jar from the cellar (cf. I. 37. 5).

quadrimum merum. The age of wine is indicated by these adjectives: *hornum* (this year's), *bimum* (last year's), *trimum*, *quadrimum*, *quinquenne*, etc.

Sabina diota. A *diota*, or 'two-eared' jar, is doubtless the same thing as an amphora (ἀμφορεύς = ἀμφι-φορεύς 'two-handled'). A Sabine

jar would contain Sabine wine, just as a Laestrygonian jar (III. 16. 34) contains Formian. Sabine wine was cheap (I. 20. 1).

9. **qui simul** = *nam simul atque illi.*

11. **deproeliantis**, 'fighting it out on the boiling sea.' Cf. *decertantem* in I. 3. 13.

cupressi, tall trees growing on the plain.

12. **veteres orni**, gnarled old rowan trees on the hillside.

13. **quid sit futurum.** This is the advice of an Epicurean (*Epicuri de grege porcus* as Horace describes himself in *Epist.* I. 4. 16), but the Epicureans would not have said *permitte divis cetera*, because they believed that the gods were wholly indifferent to mankind.

fuge quaerere. Cf. *fuge suspicari* in II. 4. 22. Another device to avoid a negative imperat. pres. is used in *mitte sectari* (I. 38. 3).

14. **quem...cumque**, *quemcumque dierum* = 'whatever kind of day.'

15. **appone**, 'set it down to profit,' a metaphor from book-keeping.

16. **puer** with the predicate: 'while you are a boy.'

neque tu choreas, 'nor dances either.' *Tu* merely renews the emphasis, as in *Epp.* I. 2. 63 *hunc frenis, hunc tu compesce catenis.*

18. **morosa**, 'peevish.' *morosus* means literally 'full of *mores*,' i.e. of habits and likes and dislikes: so 'faddish.'

nunc, i.e. while you are young.

18. **areae**, 'piazzas,' open spaces in Rome surrounded by porticoes.

22. **gratus.** The arrangement of the epithets *latentis proditor intimo* and the substs. *puellae risus angulo* suggests that *gratus* is here the predicate: 'is sweet.' (So Kiessling.) Most edd. understand *repetantur* as belonging to this sentence too. Wickham translates 'the tell-tale laugh from the secret corner that betrays the hiding girl.'

angulo, probably the corner of the *vestibulum*, a dark passage leading from the street to the front door.

23. **pignus**, 'forfeit': a bracelet or ring which the young man keeps till the girl redeems it.

24. **male pertinaci**, 'feebly resisting.' For *male* as a quasi-negative cf. *male sanus*, *male fidus*.

Ode X.

To Mercury, as the Latin representative of the Greek Hermes.

Subject. The prerogatives and attributes of the god and his services to mankind. Porphyrion says the ode is imitated from Alcaeus.

Metre. Sapphic.

1. On the caesura, see *Introd.* p. xxix.

facunde, λόγιος. Cf. Martial VII. 74. 1 *Cyllenes caelique decus, facunde minister.* Mr Page aptly quotes *Acts* 14. 12 'And they called Barnabas Jupiter and Paul Mercury, because he was the chief speaker.'

nepos Atlantis. Hermes (identified with Mercurius) was the son of Zeus and Maia, one of the Pleiades and daughter of Atlas.

2. **cultus**, 'habits,' 'manners.'

recentum, 'new-created.'

3. **voce**, 'language.'

catus, properly 'sharp,' hence 'clever': said by Varro to be a Sabine word. Cf. *egregie cordătus homo, catus Aeliu' Sextus* of Ennius.

decorae, 'graceful,' i.e. *bestowing grace* on athletes (*Introd.* p. xxiv).

4. **palaestrae**. Ovid (*Fasti* V. 667) addresses Mercury as: *Laete lyrae pulsu, nitida quoque laete palaestra, Quo didicit culte lingua favente loqui.* Hermes in Greece was called ἀγώνιος, the god of games.

6. **nuntium**. In Verg. *Aen.* IV. 356 *interpres divom.*

curvae lyrae. The form of lyre invented by Hermes was the *testudo* or χέλυς, a tortoise-shell with strings across the concavity.

7. **callidum...condere**, cf. *Introd.* p. xxiii.

9—12. The order cannot be kept in translation without inversion: ''Twas thou who once in thy babyhood, even while Apollo was bidding thee with awful threats to restore his stolen cows, robbed him of his quiver and set him laughing.'

10. **puerum**. The incident took place on the day of Hermes' birth. Cf. Homer *Hymn. Merc.* 20.

11. **terret** for *terrebat*. The present is preferred with *dum*: as in I. 22. 9: 34. 2.

viduus pharetra, 'deprived of his quiver.' For the abl. cf. IV. 2. 43 *forum litibus orbum.*

14. **dives Priamus**. Priam was going, with rich presents, to Achilles, to ask for Hector's dead body. Hermes guided him through the Greek camp, throwing a spell on the eyes of the Greek warriors so that they should not see him (*Iliad* XXIV.). The wand (*caduceus*, κηρύκειον) with which Hermes cast this spell, was given to him by Apollo when *viduus pharetra risit.*

15. **Thessalos ignis**. The watch-fires of Achilles' men, the Myrmidons, who came from Phthia in Thessaly.

17. **reponis**. *re* often means 'duly,' e.g. *obligatam redde Jovi dapem* (II. 8. 17) where *redde* cannot mean 'pay back': also *sacra refer Cereri* in *Georg.* I. 339. So here *reponis*='place them in their *due* abodes of bliss.'

18. **virga aurea**, the same wand with which he safe-guarded Priam. It is spoken of with horror in I. 24. 16.

levem, i.e. shadowy, unsubstantial. So Ovid (*Metam.* X. 14) calls ghosts *leves populos.*

Ode XI.

To Leuconoe, a gay but superstitious lady.

Scheme. Seek not to know, Leuconoe, the day of thy death or of mine. Enjoy the present and think not of to-morrow.

Metre. The Second or Greater Asclepiad (*Introd.* p. xxx), used also in I. 18, IV. 10.

1. **tu**, emphatic: You whom I love and whom I wish to see behaving like a sensible woman.

scire nefas, cf. *nefas videre* in *Epod.* 9. 14, *nec scire fas est omnia* IV. 4. 22.

2. **finem**, 'limit of life.'

nec, not *neu*, because this is not a separate command but consequential to the former one, cf. II. 11. 4 *remittas quaerere nec trepides in usum.*

Babylonios, more generally called *Chaldaeos.* The ancient Chaldaeans were the first astronomers and we inherit from them the division of the circle into 360 degrees and of the hour into 60 minutes. In later times they were noted chiefly as astrologers, who pretended to understand the influence of the stars on human destiny. They had a large following in Rome and under the empire frequent attempts were made to put them down. Horace himself was not free from the superstition which he here decries. In II. 17. 21 he tells Maecenas *utrumque nostrum incredibili modo consentit astrum.*

3. **temptaris**, 'explore,' cf. I. 28. 5.

numeros, 'calculations,' cf. Lucan I. 641 *numerisque moventibus astra*: Juvenal VI. 576 *numeris Thrasylli* (Thrasyllus was a famous astrologer under Tiberius).

ut melius, 'how much better,' cf. *ut gaudet*, *Epod.* 2. 19.

4. **hiemes**, 'winters' for 'years.' (The figure of 'part for whole' is called *synecdoche.*)

5. **debilitat**, 'tires out.'

oppositis pumicibus, 'against the battered rocks.' The name *pumices* was applied to any *erosa saxa* (Pliny *N. H.* XXXVI. 154).

6. **sapias.** This, with the other punctuation (see Crit. Note), is the apodosis to *seu...seu.* The advice is similar to that in I. 9. 13 sqq.

liques, 'strain,' through a strainer (*colum*) or linen.

spatio brevi, abl. abs. 'the time being short': cf. Livy IV. 41. 12. But some edd. incline to take it as dative = *in breve spatium*, something like Vergil's *it caelo clamor.* (*Introd.* p. xxiv.)

7. **spem longam**, cf. I. 4. 15.

dum loquimur, 'we are wasting time even by talking,' cf. Ovid *Am.* I. 11. 15 *dum loquor, hora fugit.*

fugerit, fut. perf., cf. Lucr. III. 195 *iam fuerit neque post umquam revocare licebit.*

invida, because it grudges us our pleasures.

8. **aetas**, 'time,' as *currit enim ferox aetas* in II. 5. 13.

carpe diem, 'pluck the flower of to-day,' cf. Juvenal IX. 125 *festinat enim decurrere velox Flosculus angustae miseraeque brevissima vitae Portio.*

The sentiment of this Ode is frequently repeated in the *Rubaiyat*, or Quatrains, of Omar Khayyam the astronomer-poet of Persia (flor. A.D. 1100). The following specimen (no. VII. in Fitzgerald's translation) will suffice:

'Come, fill the Cup, and in the fire of Spring
Your Winter-garment of Repentance fling:
The Bird of Time has but a little way
To flutter—and the Bird is on the Wing.'

Ode XII.

To Clio. (She was commonly regarded as the muse of History, but Horace does not heed such distinctions. See note on I. 1. 32.)

Scheme. What man or hero or god shall be our theme, Clio? Let us sing them all, Jupiter and the rest, Hercules and the Tyndaridae, Romulus and the other great names of Rome down to Marcellus and Caesar. But Jupiter shall end the song, as he began it.

Metre. Sapphic stanza.

1. On the caesura cf. *Introd.* p. xxix.

lyra vel acri tibia. The lyre should be played by the singer himself: the pipe was played as the accompaniment to a chorus. Clio is thus invoked to inspire either a song or a choral ode. (But see note to I. 1. 32.) The opening is similar to that of Pindar's Second Olympian, ἀναξιφόρμιγγες ὕμνοι, τίνα θεόν, τίν' ἥρωα, τίνα δ' ἄνδρα κελαδήσομεν;

2. **sumis celebrare**, cf. *Introd.* p. xxiii and *Epist.* I. 3. 7 *quis sibi res gestas Augusti scribere sumit?*

3, 4. 'Whose name shall the sportive echo repeat,' cf. I. 20. 6.

5, 6. **Helicon** in Boeotia, *Pindus* in Thessaly, *Haemus* in Thrace, were famous haunts of the Muses.

7. **temere**, 'pell-mell.'

insecutae, sc. *sunt.*

9. **arte materna**. Orpheus was the son of the muse Calliope.

11. **blandum...ducere**, 'alluring.' For the infin. cf. *Introd.* p. xxiii. *blandus* literally means 'coaxing,' 'wheedling.' So *catulorum blanda propago* 'fawning dogs' in Lucr. IV. 999.

auritas, 'listening' lit. 'long-eared,' cf. Plaut. *As.* prol. 4 *face iam nunc tu, praeco, omnem auritum poplum.*

13. **quid prius**. So Verg. *Ecl.* 3. 60 *ab Iove principium.*

parentis, Jupiter, so called again in II. 19. 21.

15. **mundum**, 'the heavens,' cf. Verg. *Georg.* I. 5 *vos o clarissima mundi lumina.*

16. **horis**, 'seasons,' like the Greek *ὧραι.*

17. **unde**=*a quo*, cf. I. 28. 28: II. 12. 7 *telluris iuvenes unde.* A similar use of *hinc* in III. 17. 2.

18. **secundum** (fr. *sequor*)='following close.' Thus *secundus ventus* is 'the wind that follows fast.'

19. **proximos**, 'next' but not near: as in Verg. *Aen.* V. 320 *proximus huic, longo sed proximus intervallo.*

20. **Pallas**, identified by Romans with Minerva. Pallas, with the Greeks, was a decidedly bellicose divinity. Aeschylus (*Septem* 119) calls her *φιλόμαχον κράτος.* Vergil calls her (*Aen.* XI. 483) *armipotens, praeses belli.*

On the punctuation see critical note.

22. **virgo**, Diana 'queen and huntress,' as Ben Jonson calls her.

25. **Alciden**, Heracles (Hercules) was the son of Alcmena and grandson of Alceus.

puerosque Ledae. Castor and Pollux were the two sons, Helen and Clytaemnestra the two daughters of Leda. *Puer* is often used by Horace of divine offspring: as I. 19. 2, III. 12. 4.

26. *Κάστορά θ' ἱππόδαμον καὶ πὺξ ἀγαθὸν Πολυδεύκεα Iliad* III. 237, cf. Hor. *Sat.* II. 1. 26 *Castor gaudet equis, ovo prognatus eodem Pugnis.*

superare nobilem, cf. *Introd.* p. xxiii.

27. **quorum alba...stella**, cf. I. 3. 2 *n.* For *alba* 'clearing,' see I. 7. 15 *n.*

31. **ponto**. Orelli regards this as dative (cf. *Introd.* p. xxiv).

33—36. The point of the stanza seems to be: 'Who is most god-like? Romulus in his wars, or Numa in his law-giving or Tarquin in his pride or Cato in his death?'

33. **quietum...regnum**. Numa Pompilius, the peaceful, was regarded as the founder of Roman religious observances.

34. **memorem**. The construction is: *dubito (utrum) memorem Romulum an q. P. r. etc.*

superbos...fasces. Tarquinius Priscus is said to have introduced the fasces from Etruria. *sup. Tarq. fasces* is a hypallage for *fasces Tarquini superbi.* It is possible that Horace was here thinking not so much of Tarquin as of Brutus, who expelled him.

35. **Catonis**. M. Porcius Cato, the younger, committed suicide at Utica after the battle of Thapsus (B.C. 46) had given the final overthrow to the senatorial or republican party. His death was regarded as heroic by all good conservatives, cf. II. 1. 24 *cuncta terrarum subacta Praeter atrocem animum Catonis.*

See, however, the critical note.

37—44. The great names of these stanzas are not given in chronological order. M. Atilius Regulus was killed at Carthage B.C. 250:

M. Aemilius Scaurus was consul B.C. 108: L. Aemilius Paulus was killed at Cannae B.C. 216: C. Fabricius Luscinus was consul B.C. 282: M. Curius Dentatus was consul B.C. 275, and M. Furius Camillus was dictator B.C. 396.

37. **Regulum.** M. Atilius Regulus captured by the Carthaginians B.C. 255: sent to Rome on parole B.C. 250 and killed on his return to Carthage.

Scauros. M. Scaurus and his son. The story, found in Valerius Maximus (v. 8. 4) and other writers, is that the son was among the equites who fled before the Cimbri at the Adige (B.C. 102). The father thereupon sent his son a message so disdainful that the youth committed suicide on receiving it.

38. **Paulum.** L. Aemilius Paulus, consul B.C. 216, refused to leave the field of Cannae and was slain there.

39. **insigni camena,** 'glorious Muse,' i.e. glory-giving, like *nobilis palma* in I. 1. 5.

40. **Fabriciumque.** C. Fabricius Luscinus, consul B.C. 282, conqueror of Pyrrhus.

41. **Curium.** M. Curius Dentatus, consul B.C. 275, conquered the South of Italy after the defeat of Pyrrhus. He was a favourite specimen of the ancient Roman simplicity and frugality.

incomptis capillis, cf. *intonsi Catonis* in II. 15. 11. In Horace's time and for long before, all Romans wore their hair short and shaved their faces.

42. **Camillum.** M. Furius Camillus, dictator B.C. 396 and conqueror of Veii.

43. **paupertas,** rather 'frugality' than 'poverty,' which implies want (*egestas*). See I. 1. 18 *n.*

apto cum lare, 'with homestead to match.'

45. **crescit...aevo,** 'grows by the unmarked lapse of time' (Wickham): cf. Ovid *Metam.* x. 519 *labitur occulte fallitque volatilis aetas.* Vergil (*Ecl.* 10. 73) compares the growth of love to that of a tree. In Hor. *aevum* often means 'lifetime,' and *occulto aevo* may perhaps mean 'with hidden lifetime' (as in II. 2. 5 *vivet extento Proculeius aevo* means 'P. shall live with extended lifetime'): the sense being that no man knows how long the fame of the Marcelli will go on growing. Or possibly *aevo* is dat. = *in occultum aevum* (cf. *Introd.* p. xxiv).

46. **Marcelli.** The first famous Marcellus was the captor of Syracuse (B.C. 212). The last was the nephew of Augustus and his destined heir, who died in B.C. 23. (The hopes which were founded on him are splendidly described in *Aeneid* VI. 860–886.) The allusion in the text is primarily to the *first* Marcellus, whose fame grows by the exploits of his descendants.

47. **Iulium sidus,** the star of the Julian house, identified by the superstitious with the comet which appeared in B.C. 44 after Caesar's

murder. The 'star' of course is supposed to control the fortunes of Caesar's house.

49. **gentis humanae**, etc. The enumeration began with Jupiter and ends with him. So Aratus says *ἐκ Διὸς ἀρχώμεσθα καὶ ἐς Δία λήγετε Μοῖσαι.*

51, 52. Cf. Ovid *Metam.* xv. 858 *Iuppiter arces Temperat aethereas et mundi regna triformis: Terra sub Augusto: pater est et rector uterque.*

53. **seu Parthos**, etc. The point seems to be that Augustus will always acknowledge the supremacy of Jove, even in the hour of his most splendid triumphs.

54. **iusto...triumpho** (with *egerit*, not with *domitos*). *iustus* means 'legitimate,' 'regular,' 'fairly won.' A triumph was *iustus* if the general who claimed it was dictator, consul or praetor, and had himself conducted the battle. The battle must have been with a foreign foe, have decided the campaign and have caused the destruction of 5000 of the enemy.

56. **Seras**, the Chinese. (The English word 'silk' is derived from the adj. *Sericus.*) The Chinese were dimly known to the Romans as having interfered in the affairs of Parthia.

57. **te minor**, cf. III. 6. 5 (*Romane*) *dis te minorem quod geris, imperas.*

59. **parum castis**, 'polluted.'

Ode XIII.

To Lydia. The ode is probably imitated from the Greek and there is no reason to identify this Lydia with her of I. 8 or with any girl of Horace's acquaintance.

Scheme. Lydia, when you speak of Telephus with praise and when I see how he treats you, I burn with jealousy. So rude a boy cannot be a constant lover. How much better is a love that will never be broken by quarrels.

Metre. The Third Asclepiad.

1. **Telephi**. The name is used again for a pretty youth in III. 19. 26 and IV. 11. 21.

2. **cerea**, 'waxen' in colour. Flavius Caper, a very early grammarian, read *lactea*, which many edd. adopt.

4. **difficili**, 'ill-tempered,' 'angry.'

iecur. The liver was supposed to be the seat of the violent passions, whether of jealousy (as here) or of love (as in IV. 1. 12 *si torrere iecur quaeris idoneum*).

8. **quam**. Kiessling connects *quam* with *penitus*, and points out that Horace generally uses *quam* with an adverb (as in II. 13. 21).

9. **uror**, 'I burn' with rage.

10. **turparunt**, 'have stained with bruises.'

immodicae mero, 'rendered violent by wine.'

12. **memorem notam**, 'a scar.'

13, 14. **non...speres.** 'You would not expect.'

perpetuum, 'constant.'

16. **quinta parte**. This is probably to be translated literally. Ibycus (fr. 33) had called honey 'the ninth part of ambrosia,' and another Greek lyrist had called it 'the tenth part of immortality.' Horace therefore, in saying that Venus had steeped Lydia's lips 'with the fifth part of her nectar,' implies that the lips were far sweeter than honey. Orelli, however, and other commentators see in *quinta parte* an allusion to Aristotle's πέμπτη οὐσία (*quinta essentia*) the fifth and highest and purest element: as if *quinta parte* meant 'the fifth ingredient' and so 'the finest essence.'

17. **felices ter**. This substitute for a superlative is common in Greek (as τρισάθλιος, τρίσμακαρ). Verg. (*Aen.* I. 94) has *o terque quaterque beati*. W. von Humboldt suggested that the usage descended from a very early time when people could only count as far as 3 or 4. (See Tylor's *Primitive Culture*, I. p. 265.)

18. **nec**. Observe that *divulsus amor* is really Latin for 'a rupture of their love,' so that only one negative is required. Cf. II. 4. 10 *ademptus Hector* 'the death of Hector': *Epist.* I. 1. 26 *quod neglectum* 'the neglect of which.'

20. **suprema citius die**. 'Sooner than the day of death (parts them).' Orelli and others think the construction is equivalent to *citius quam suprema die*, 'sooner than on their dying day,' the abl. thus doing double duty, as abl. of time and also of comparison. But this is not good sense, for it is death, and not a rupture of love, that parts them *suprema die.*

Ode XIV.

Scheme. Gain the harbour quickly, O ship. Your hull and your tackle are battered, and your claim to noble origin will not serve you in the storm.

The ode is undoubtedly imitated from one by Alcaeus (see *Introd.* p. xxxviii) which is said to have been an allegorical address to Mytilene, the city and its troubles being typified as a ship and a storm. Quintilian (VIII. 6. 44) quotes this ode of Horace as a specimen of *allegoria* or *inversio*: '*ut* "O navis referent...portum" *totusque ille Horatii locus quo navem pro republica, fluctuum tempestates pro bellis civilibus, portum pro pace atque concordia dicit.*' But, granted that there is a general allegory, there are also many details which are not allegorical, and which are suitable to a real ship but not to 'the ship of state.'

Metre. The Fifth Asclepiad.

2. **fortiter**, 'by a brave effort.'

occupa portum, 'get first to harbour,' before the waves drive you back to sea: cf. *Epist.* I. 6. 32 *cave ne portus occupet alter*. In this

sense *occupo* usually has the infin. as in II. 12. 28 and Livy I. 14 *occupant bellum facere.* The corresponding Greek would be *φθάνειν* with participle.

4. **nudum,** sc. *sit.* For the abl. cf. I. 10. 11 *note*, and *nudus agris, nudus nummis* in *Sat.* II. 3. 184.

6. **gemant** is dependent on *vides*, which (by the figure called *zeugma*) means 'you see' with the first two dependent clauses and 'you perceive' with the third. So *audis* in III. 10. 5 means first 'you hear' and then 'you perceive.' The stock example of *zeugma* (or combination of meanings) in English is Pope's 'See Pan with flocks, with fruits Pomona crowned.'

funibus. In Greek *ὑποζώματα*, ropes which were passed round a ship, not under the keel but from stem to stern and back again. (See Torr's *Ancient Ships* p. 42). The operation is mentioned in Acts xxvii. 17, where *ὑποζωννύντες τὸ πλοῖον* is wrongly translated 'undergirding.'

7. **durare,** 'to withstand,' cf. *Aeneid* VIII. 577 *durare laborem.*

carinae, 'the hull-timbers.' It would seem that *carina* is properly not the keel, but the hull of a ship; for the word is applied to the shell of a nut or a mussel.

8. **imperiosius**, 'too masterful.'

10. **di.** Images of protecting gods were placed on the stern of the vessel. Cf. Ovid *Her.* 16. 112 *accipit et pictos puppis adunca deos*, and *Aeneid* X. 171 *aurato fulgebat Apolline puppis.* In many ships of the Mediterranean an image of the Virgin is still carried.

11. **Pontica pinus.** The forests of Pontus furnished much timber for ship-building. Catullus's yacht (the *phaselus* of Cat. 4) was made from Pontic timber.

14. **nil...fidit,** 'the sailor, in the hour of danger, trusts not to gaudy ships' (but to stout ones).

16. **debes ludibrium,** 'unless you have promised to make sport for the winds,' i.e. unless you deliberately wish to court danger. For the expression cf. Greek *γέλωτα ὀφλισκάνειν.*

cave, 'be careful.' Cf. *Epod.* 6. 11.

17—20. The allegory of a ship battling with a storm is here entirely dropped, perhaps because the Greek poem, which Horace was imitating, went no further. This last stanza is merely advice to the ship of state to avoid dangerous places.

nuper. Horace doubtless refers to the time when he was a political partisan of Brutus (*Introd.* pp. xi, xii).

sollicitum taedium, 'a gnawing discontent.'

18. **desiderium,** 'a yearning' (i.e. object of yearning).

20. **Cycladas**, gov. by *inter* of *interfusa.* Cf. Tac. *Ann.* II. 9 *flumen Visurgis Romanos interfluebat.*

Ode XV.

Scheme. When Paris was fleeing across the sea with Helen, Nereus warned him of the fate that awaited him and his native city.

The ode is said to be imitated from one by Bacchylides, in which Cassandra utters the prophecies here attributed to Nereus.

Metre. Fourth Asclepiad.

1. **pastor.** Paris was a shepherd in those youthful days when he loved Oenone and was judge in the contest of beauty between the three goddesses.

2. **perfidus hospitam.** The juxtaposition gives emphasis to both words. The crime of Paris was the more base because Helen was his hostess. Cf. III. 3. 26 *famosus hospes.*

3. **ingrato,** 'unwelcome' to the swift winds. Here again the juxtaposition *ingrato celeres* is pointed.

5. **Nereus,** a sea-god, father of the Nereids. He is represented, in vase-paintings, as an old man, sitting on a sea-horse or a Triton, and wielding a trident. Porphyrion seems to have read *Proteus* for *Nereus.*

mala avi, 'with evil omen,' cf. *alite lugubri* in III. 3. 61 and *mala alite* in *Epod.* 10. 1. In Greek ὄρνις and οἰωνός are similarly used.

7. **coniurata.** The reference is commonly taken to be to that oath which Tyndarus required of all the suitors of Helen,—that they would protect the husband whom he should choose. But Vergil mentions another oath taken by the assembled Greek leaders in Aulis. In *Aeneid* IV. 425 Dido says *non ego cum Danais Troianam exscindere gentem Aulide iuravi.*

For the construction cf. Sallust *Cat.* 52 *coniuravere patriam incendere.*

10. **moves,** 'you are stirring.' Cf. *bella moves* in IV. 1. 2.

Dardanae for *Dardaniae.* Cf. *Romula gens* in *Carm. Saec.* 47.

11. **aegida.** The aegis (αἰγίς, 'goat-skin') is in Homer the shield of Zeus, which Pallas sometimes borrows. With later writers, it is the breastplate of Pallas, worn with the Gorgon's head attached to it in front. Cf. *Aeneid* VIII. 354 and 435.

12. **currusque et rabiem.** For the mixture of concrete and abstract cf. *cicatricum et sceleris pudet* in I. 35. 33.

13—20. Cf. *Iliad* III. 54 οὐκ ἄν τοι χραίσμῃ κίθαρις τά τε δῶρ' Ἀφροδίτης ἥ τε κόμη τό τε εἶδος ὅτ' ἐν κονίῃσι μιγείης.

14, 15. **grata...divides.** These words are translated in several different ways, for the meaning of *divides* is not clear and *feminis* may be taken either with *grata* or with *divides.* It seems likely, however, that *grata feminis* are to be taken together, the songs being love-songs, appropriately accompanied by *imbellis cithara* (*dividere feminis* would mean 'to distribute to women,' by singing first to one, then to another,

cf. *dividit oscula* in I. 36. 6). *dividere cithara* is either (1) 'to halve with the lyre,' the song being considered as half air and half accompaniment: or (2) 'to time with the lyre,' i.e. to set to music, as if the lyre marked the divisions of the rhythm: or (3) 'to divide with the lyre,' as if the songs were divided *from one another* by snatches of symphony. The last suggestion seems simplest. The sense then will be: 'you will sing the songs that women love, playing the soft lyre between.'

17. **Cnosii**, Cretan, from Κνωσός, the ancient capital of Crete. The Cretan reed, of which arrows were made, was very strong and had few knots.

18. **celerem sequi Aiacem.** This is Ajax, the son of Oïleus, to be distinguished from the greater Ajax, Telamon's son. The former is called ταχύς, 'swift of foot,' by Homer.

19. **serus**, 'at last.' Cf. Tibullus I. 94 *sera tamen tacitis poena venit pedibus.*

adulteros crines, cf. IV. 9. 13 (*Helene*) *arsit adulteri crines.*

21. **Laertiaden**, Ulysses, son of Laertes.

22. **Nestora**, whose long life is mentioned in II. 9. 13.

respicis, 'do you not bethink you of,' *re-* implying neglected duty, as in I. 2. 36.

24. **Teucer.** See I. 7.

Sthenelus, the charioteer of Diomedes.

26. **Meriones**, a comrade of Idomeneus of Crete.

27. **furit reperire**, cf. *Introd.* p. xxiii.

28. **Tydides**, Diomedes, son of Tydeus. His father was one of the seven champions who fought at the gates of Thebes.

31. **sublimi anhelitu.** *sublimi* doubtless refers to the attitude of the head (whether of the stag or of Paris), 'with panting head up-reared.' *Sublimis* is used in this sense in *Ars Poet.* 457 and elsewhere. In Greek μετάρσιος is almost a technical term for quick, feverish breathing. See Liddell and Scott, s. v. and Euripides *Herc. Fur.* 1093. Orelli and Wickham quote the Greek πνεῦμ' ἔχειν ἄνω which they interpret to mean 'to have the breath high,' i.e. in the mouth but not in the lungs.

33. **iracunda classis**, 'the wrath of Achilles' fleet,' cf. the note on *divulsus amor* in I. 13. 19, 20.

proferet = *differet*, 'will put off.'

34. **Phrygum**, 'the Trojans.'

35. **certas hiemes**, 'a fixed number of years.' Cf. I. 11. 4.

36. **Iliacas.** See Critical Note.

Ode XVI.

To a lady of whom the poet had previously said hard things. It has been suggested that this lady was the Tyndaris who is invited to Horace's farm in the next ode: or the Canidia who is so outrageously abused in *Epodes* 5 and 17 and *Sat.* I. 8. The poem is a palinode or 'recantation' (παλινῳδία) of the kind which Stesichorus wrote when he withdrew his calumnies on Helen of Troy, cf. *Epod.* 17. 42—44. Certainly the attacks on Canidia are written in iambics, and in *Epod.* 17 Horace offers to retract them, but ll. 22—25 seem to show that Horace is not now retracting any poem of his youth, such as the Epodes were. The offence given was recent.

Scheme. Forgive, fair lady, my scandalous lines. I wrote them under the influence of anger, that frightful passion. We inherit it from the savage lion, and much mischief it has caused to the world. When I was young, I gave way to anger, but now I wish to be mild and gentle.

Metre. Alcaic.

1. The lampoon doubtless began *o matre turpi filia turpior.*

2. **quem**...**cunque**, cf. I. 6. 3 *note.*

modum, 'end.' Cf. III. 15. 2 *nequitiae fige modum tuae.*

3. **pones**, permissive fut. like *laudabunt* in I. 7. 1.

iambis, 'lampoon.' A single poem, written in iambic metre, might be called ἴαμβοι, *iambi.* This metre was first employed by Archilochus in lampoons against Lycambes, who had refused to let the poet marry his daughter. Cf. *Ars Poet.* 79 *Archilochum proprio rabies armavit iambo.* In *Epist.* I. 19. 23 Horace boasts (of his Epodes) *Parios ego primus iambos Ostendi Latio, numeros animosque secutus Archilochi, non res et agentia verba Lycamben.*

3, 4. **flamma**...**mari**, instr. abl., cf. *agna* and *haedo* in I. 4. 12.

5. **Dindymene**, Cybele, worshipped on Mount Dindymus in Phrygia.

adytis, 'in his inmost shrine,' at Delphi. Here the *adytum* (ἄδυτον, 'unenterable place') enclosed a rent in the ground from which sulphurous fumes ascended. The priestess, stupefied by these, uttered incoherent noises which the priests interpreted as oracular answers.

6. **sacerdotum**, feminine.

incola Pythius, 'he who dwells at Pytho' or Delphi, i.e. Apollo.

7, 8. The construction is: non Liber, non Corybantes, si geminant acuta aera, aeque quatiunt mentem. Cf. II. 17. 13—15.

8. **geminant**, 'clash together': lit. make pairs of.

Corybantes, priests of Cybele.

9. **irae**, personified. *tristes*, 'scowling.'

Noricus, from the iron-mines of Noricum, in the neighbourhood of the Tyrol.

10. **naufragum**, act. 'wrecking.' Cf. *Aeneid* III. 553 *navifragum Scylaceum.*

12. **Iuppiter**, 'the sky.' Cf. I. I. 25 *note.*

ruens, 'tumbling.' Cf. *ruit arduus aether* Verg. *Georg.* I. 324.

13—16. The legend is not found in any other author. The construction may be either (1) *fertur P. coactus (esse) addere...et apposuisse*, etc. or (2) *fertur P. (coactus addere...) et apposuisse*, where *et*=etiam: or (3) *fertur P. coactus addere* (for *addidisse*) *et apposuisse*, etc. The third is the most likely: cf. III. 20. 11—13 *posuisse...fertur et recreare*, and Propertius III. 14. 9 *capere arma...fertur nec erubuisse.*

13. **principi limo**, 'to the original clay,' from which Prom. made the first man and woman.

14. **undique**, from all other animals.

16. **stomacho**, not 'anger' as in I. 6. 6, but the actual stomach, as the seat of anger. The English 'spleen' conveys both ideas.

17. **Thyesten.** It is not known to what form of the Pelopid legend Horace is alluding. In the versions known to us, Atreus perished *exitio gravi* but not Thyestes.

18. **urbibus**, dat.

ultimae, remotest, and so 'original.'

19. **stetere**, in prose usually *exstitere*: 'have been.'

20. **imprimeretque muris**, etc. It was a Roman custom, after destroying the walls of a city, to run a plough over the site of them, as a symbol that the land was henceforth farm-land and not town-land. Carthage was so treated in B.C. 146.

22. **compesce mentem.** So in *Epist.* I. 2. 63 *ira furor brevis est. animum rege...hunc frenis, hunc tu compesce catena.* Both *mens* and *animus* would seem to mean 'first impulse.'

23. **temptavit**, 'attacked,' used of a disease, as in Verg. *Georg.* III. 441 *turpis oves temptat scabies.*

24. **iambos**, doubtless Horace refers to the Epodes, which he himself calls *iambi* (*Epod.* 14. 7) and which were certainly among his earliest works (see *Introd.* p. xii).

celeris iambos, cf. *Ars Poet.* 251 *syllaba longa brevi subiecta vocatur iambus, Pes citus.* Iambics, with their rapid rhythm, are suited to impetuous utterance.

25. **mitibus**, abl. of *mitia.* *mutare*, in the sense 'to exchange,' is constructed with an accus. and an instr. abl., the thing given up being in the one case, the thing taken in the other. Here the thing given up is in accus., the thing taken in the abl. But in the next ode, ll. 1 and 2, the opposite constr. is used.

mitibus tristia, 'sours for sweets,' both adjs. having ref. to taste.

26. **dum**=*dummodo*, 'if only,' as in the famous phrase *oderint dum metuant* (Cic. *de Off.* I. 28. 97), cf. the use of *si* with subj. in the sense 'in the hope that.'

27. **recantatis.** *recantare* is literally to 'unsing,' to withdraw something already sung. Cf. *reprobo.*

28. **animum**, sc. *tuum.* Cf. *animum reddere amoribus* in I. 19. 4.

Ode XVII.

To Tyndaris, a young woman not elsewhere named.

Scheme. Faunus himself loves my Sabine farm and protects my flocks. The gods all love me and bless my rustic store. Come, Tyndaris, away from the heat of Rome, and sing and quaff the harmless wine-cup where jealous Cyrus will never find you.

Metre. Alcaic.

1. **velox.** Faunus was supposed to rush about the country in pursuit of the nymphs. Cf. III. 18. 1—4.

Lucretilem, a mountain in the Sabine district, overlooking the valley of the Digentia and Horace's farm there. (See *Introd.* p. xiii.)

2. **mutat Lycaeo**, 'exchanges Lycaeus for Lucretilis,' the opposite constr. from that in the previous ode (see *n.* on l. 25).

Lycaeo, a mountain in the S. W. of Arcadia, the favourite haunt of Pan, whom Horace here identifies with Faunus.

3. **capellis**, dat., cf. Verg. *Ecl.* 7. 47 *solstitium pecori defendite.*

5. **impune**, explained by *deviae.* The goats, though they stray, take no harm.

arbutos. Goats like the leaves of this tree.

7. **olentis...mariti.** The 'rank husband' is the he-goat, *vir gregis ipse caper* (Verg. *Ecl.* 7. 7).

9. **Martialis...lupos.** The epithet is common (*Martius lupus* in *Aeneid* IX. 566). Wolves are fierce and a she-wolf suckled Romulus and Remus, the children of Mars.

haediliae, probably 'kidlings,' a dimin. of *haedus*, like *porciliae* from *porcus.* But the word *haediliae* is not elsewhere found, and most edd. (thinking that goats have been mentioned often enough) print *Haediliae*, as if the wolves came from some wild place called Haedilia.

10. **utcumque**, 'whenever.'

fistula, the 'Pan's pipe' which Faunus plays. He is Lupercus ('wolf-scarer'), and wolves, when they hear his pipe, slink away.

11. **Usticae**, an unknown place.

cubantis, probably 'sloping' (as in Lucr. IV. 517), in contrast to *valles*, but some translate 'low-lying.'

14. **cordi est**, 'is dear.' The expression is common in the later books of the Aeneid and in Livy (usually with *diis*: Roby *L. G.* p. xxxix).

Faunus only protects live stock, but all the gods love Horace and give him abundance of all rural produce.

15. **ad plenum**, 'to the full.' Cf. *ad sanum = ad sanitatem* Prop. III. 24. 18.

16. **ruris honorum**, probably dependent on *benigno.* Cf. I. 9. 6 and *vini somnique benigno* in *Sat.* II. 3. 3. But *ruris hon. opulenta* is a possible construction, like *dives artium* in IV. 8. 5 and *dives opum* in Verg. *Georg.* II. 468.

For *honorum* cf. *Sat.* II. 5. 12 *dulcia poma Et quoscumque feret cultus tibi fundus honores.*

cornu (abl. of means), the horn carried by the goddess Fortuna. 'Rich plenty, from a horn liberal of all the glories of the country, shall flow into thy lap till it is full.'

17. **Caniculae.** The Dogstar, also called Sirius, rose in the morning twilight towards the end of July, when the greatest heat began.

18. **fide Teia,** the lyre of Anacreon of Teos, the poet of love and wine.

19. **laborantis in uno,** 'love-sick for the same man,' viz. Ulysses.

20. **vitream,** properly 'glass-green' or 'sea-green.' Circe was a sea-nymph, daughter of an Oceanid, and was tinged with the green of her native element. Cf. Statius *Silvae* I. 3. 85 *ite, deae virides, liquidosque advertite voltus Et vitreum teneris crinem redimite corymbis.* So Thetis, also a sea-goddess, is called *caerula* in *Epod.* 13. 16.

21. **Lesbii.** Lesbian wine was light and therefore *innocens* 'harmless.'

22. **duces,** 'you shall quaff.' *Trahere* is used in the same sense in *Epod.* 14. 4.

Semeleius...Thyoneus, two matronymics, for Semele, the mother of Bacchus, was called Thyone, after her son had made her immortal (II. 19. 28—32).

23. **confundet proelia** seems to be equivalent to *miscebit proelia.* Drunken brawls are fancifully ascribed to a quarrel between Bacchus and Mars. It is possible, however, that *cum Marte* means 'along with Mars,' as if Bacchus sometimes *joined* Mars in provoking quarrels.

25. **suspecta,** 'nor need you fear the jealousy of blustering Cyrus.' *protervus* is applied to winds in I. 26. 2.

male, usually taken with *dispari* ('a very poor match'), on the theory that *male* intensifies a bad epithet but diminishes a good one. But *male* here would go very well with *iniciat.*

26. **incontinentis,** 'frenzied,' unable to restrain themselves: cf. *impotens* in I. 37. 10. The epithet really belongs to Cyrus but is applied to his hands by hypallage: cf. I. 3. 40 *iracunda fulmina.*

28. **crinibus,** dat., cf. *Sat.* I. 10. 49 *haerentem capiti multa cum laude coronam.*

Ode XVIII.

To Varus, probably L. Quintilius Varus, who died B.C. 24 and whose death is deplored in the 24th Ode of this book and possibly also in Vergil's 5th Eclogue. His merits as a critic are mentioned in *Ars Poet.* 428.

Scheme. Varus, plant only vines on your estate at Tibur. Wine is the great dispeller of cares. But it must be used with moderation. Spare me, O Bacchus, thy worst frenzies.

The ode seems to be imitated from one of Alcaeus (*Introd.* p. xxxviii).

Metre. The Second Asclepiad.

1. **Vare**, see above.

severis, a prohibition, like *ne quaesieris* in I. 11. 1; *serere* is used of planting trees in Vergil's *Georgics* (e.g. II. 275).

2. **Catili**. The name is properly Catillus, as in *Aeneid* VII. 672. Catillus was the youngest of three brothers, Tiburtus, Coras and Catillus, Arcadians, who founded Tibur. See Verg. loc. cit.

3. **siccis**, 'sober': opp. to *uvidi* in IV. 5. 39 and to *vinolenti* by Cicero (*Acad.* II. 88).

dura, predicatively: 'the god makes every task hard.'

deus, cf. I. 3. 21.

4. **mordaces**, 'gnawing,' cf. *curas edaces* in II. 11. 18.

aliter, without wine-drinking.

5. **crepat**, 'chatters of': generally used of prating, boring talk, but this sense would not suit the next line.

6. **Bacche pater**, also in III. 3. 13. Greeks, who conceived Bacchus as a young man, never call him 'father Bacchus.'

decens, 'pretty,' as in I. 4. 6.

7. **modici**, 'modest,' or 'moderate': cf. *verecundum Bacchum* in I. 27. 3.

transiliat munera, 'should exceed the allowance.'

8. **Centaurea rixa** for *Centaurorum*: cf. *Herculeus labor* in I. 3. 36. At the marriage of Pirithous, king of the Lapithae, with Hippodamia, a drunken Centaur insulted the bride and a terrific combat between the Lapithae and Centaurs ensued. The metopes of the Parthenon and one pediment of the temple of Zeus at Olympia represent groups of the combatants.

9. **debellata**, 'fought out': cf. *decertantem* I. 3. 13 and *deproeliantes* in I. 9. 11.

Sithoniis, the inhabitants of the peninsula of Pallene. The legend here alluded to is unknown.

non levis = *gravis*, 'severe,' 'harsh.'

Euhius, a name of Bacchus derived from the cry εὐοῖ, *evoe*, of his worshippers. So Apollo is called in Greek ἰήϊος.

10. **libidinum**, usually constructed with *fine*, 'by the narrow boundary of their lusts,' i.e. made by their lusts, as if lust narrowed the boundary between right and wrong till it is easily overstepped. But Kiessling proposes to construe *avidi libidinum* together, 'eager for wicked pleasures.' For this sense cf. IV. 12. 8.

11. **candide**, 'fair,' with youthful beauty.

Bassareu, a Thracian name of Bacchus, said to be derived from βασσάρα, the fox-skin worn by Thracian Bacchantes.
This is the fourth name applied to Bacchus in this Ode.

non ego te...sub divum rapiam. The passage in effect means that Horace will have nothing to do with orgies. 'I will not shake thee,

fair Bassareus, against thy will, or snatch into the light the secrets that thou hidest under divers leaves.'

non te quatiam. The reference appears to be to the ceremony of waking the infant Bacchus, by swinging a cradle containing an effigy of the god asleep. See the article *vannus* and illustration thereto in Smith's *Dic. of Antiq.* 3rd ed. Other editors, however, think that *non te quatiam* means 'I will not shake the thyrsus' (the emblem for the god himself) and leave *invitum* without comment.

12. **variis obsita frondibus.** The *cista*, a box covered with leaves of ivy, vine and pine, was carried in Bacchic processions. It contained the *orgia*, or mystic emblems, of the god. Among these, snakes seem to have been the chief. See *Cista Mystica* in Smith's *Dic. of Antiq.* 3rd ed.

13. **sub divum,** 'into daylight.' For *divus* = 'open air' cf. II. 3. 23 and *sub Iove* in I. 1. 25.

tene, 'stop the wild drums.' Horace does not like the noise with which Bacchanals excited themselves to frenzy.

Berecyntio cornu, a bass horn used in the worship of Bacchus and of Cybele, who was called Berecynthia from her shrine on Mount Berecynthus in Phrygia.

14. **caecus.** Self-love, personified, is imagined as blind.

15. **plus nimio.** Here *plus* means 'too much,' and *nimio* 'by far,' cf. *plus paullo* 'too much by a little,' in Terence *Haut.* 2. 1. 8, and *nimio melius* 'far better,' in Plautus *Pers.* 1. 3. 31.

gloria, 'vainglory.'

16. **arcanique fides prodiga,** 'Faith that blabs out her secret' (Wickham): cf. *periura fides* in III. 24. 59. The adjectives here are essential, not descriptive. It is *mala fides* 'perfidy' that is meant.

Ode XIX.

Scheme. I intended to leave the love of women, but Venus and wine and idleness have broken my purpose. Venus attacks me with all her force and forbids me to think of anything but Glycera. Bring me a turf, slaves, and let me try to mollify the goddess with a sacrifice.

Metre. Third Asclepiad.

1. The line occurs again in a similar connexion in IV. 1. 5.

saeva, 'cruel.'

Cupidines. Usually *Cupido* is identified with *Amor*, the Greek Ἔρως, but sometimes the two are distinguished. The Greeks also sometimes distinguished Eros, Anteros, Himeros and Pothos, and these four, perhaps, are Horace's *Cupidines*.

2. **Semelae puer,** Bacchus, cf. I. 17. 22.

3. **Licentia,** 'idleness,' freedom from restraint.

4. **finitis am.,** 'loves that (I hoped) were done with.'

5. **Glycerae.** This name is used again in I. 30. 3, I. 33. 2 and III. 19. 28.

nitor, 'white beauty,' cf. II. 5. 18 *Chloris albo umero nitens,* etc.

7. **protervitas,** 'sauciness.'

8. **lubricus,** 'dangerous.' For *aspici=aspectu* cf. *Introd.* p. xxiii. (N.B. The Latin does not mean 'too dangerous to be looked upon,' but 'very dangerous when it is looked upon.')

9. **tota,** 'with all her force,' cf. Euripides *Hipp.* 443 Κύπρις γὰρ οὐ φορητὸς ἢν πολλὴ ῥυῇ.

10. **Cyprum.** The most famous shrine of Venus was at Paphos.

Scythas. 'To speak of Scythians and Parthians,' means to join in the talk of the town, for these were the great topics of interest (cf. I. 26. 5 and II. 11. 1). The Scythians helped to restore Phraates to the throne of Parthia (II. 2. 17).

11. **versis animosum equis.** Parthian cavalry, while retreating, would shoot arrows at their pursuers, cf. Verg. *Georg.* III. 31 *fidentemque fuga Parthum versisque sagittis.*

12. **quae nihil attinent,** things which do not concern Venus: or humorously, as Mr Page suggests, 'matters of no concern,' as if to a lover politics were unimportant.

13. **vivum caespitem,** a fresh turf, to make an improvised altar, cf. III. 8. 4.

14. **verbenas,** 'green stuff,' any leaves, boughs, etc. that would serve to drape the altar, cf. IV. 11. 6 *ara castis vincta verbenis.*

pueri, 'slaves.' This sudden call to his servants is a favourite device of Horace's. He uses it again in II. 7. 23, II. 11. 18, III. 14. 17, III. 19. 10.

15. **bimi.** See I. 9. 7 *n.* New wine unmixed with water was used in sacrifices, cf. I. 31. 2.

patera, 'saucer.'

16. **mactata hostia.** Animals were certainly offered to the Paphian Aphrodite (Tac. *Hist.* II. 3, Martial IX. 91. 6), but it is doubtful whether they were offered to Venus in Italy. Some edd. consider that the *hostia* here is merely incense and wine. Possibly in III. 23. 18—20 meal and salt, a common substitute for incense, are called *hostia.*

veniet lenior, 'she will come more gently,' no longer *tota ruens.*

Ode XX.

To Maecenas. An invitation to drink wine with the poet.

Scheme. You shall have Sabine wine that I bottled myself at the time of your recovery from illness. The wines of the South are too expensive for me.

Metre. Sapphic.

1. **potabis,** 'you shall drink' (if you care to accept my invitation).

Sabinum, the lightest of Italian wines, said by Galen to be drinkable when between 7 and 15 years old.

modicis cantharis, cups of modest *price* (not size), cf. *Epist.* I. 5. 2 *nec modica cenare times olus omne patella.*

2. **Graeca testa.** The jar would retain something of the flavour of Greek wine, cf. *Epist.* I. 2. 69 *quo semel est imbuta recens, servabit odorem Testa diu.*

3. **levi**=*oblevi*, 'sealed up.' Horace himself plastered the cork with pitch (III. 8. 9). But he did not grow the wine himself (as Kiessling points out), for his Sabine farm would not bear grapes. Cf. *Epist.* I. 14. 23 *angulus iste feret piper et tus ocius uva.*

datus...plausus, explained in II. 17. 22. Maecenas, on reappearing in the theatre after a serious illness (B.C. 30), was received with rounds of applause.

in theatro: the theatre of Pompey, built B.C. 55 in the Campus Martius.

5. **eques.** Maecenas was fond of this title, and had refused to become a senator. See note on I. 1. 1.

paterni fluminis. The Tiber rises in Etruria (*Tuscus alveus* III. 7. 28) and Maecenas was of Etruscan origin (see on I. 1. 1).
For the meaning of *paterni* cf. *paterna terra* in Ovid *Her.* 3. 100.

7. **Vaticani montis.** The Vatican hill is on the N. side of the Tiber and a considerable distance from the theatre of Pompey. The *i* of *Vaticanus* is long in Martial and Juvenal.

8. **imago**, 'echo,' as in I. 12. 3.

9. **Caecubum**, etc. The wines mentioned in this stanza are (with *Setinum* and *Massicum*) the best and most expensive produced in Italy.

Caecubum, grown in the marshes of Amunculae on the coast near Fundi. It is mentioned again in I. 37. 5 and II. 14. 25.

Calenum. From Cales, in Campania, cf. I. 31. 9 and IV. 12. 14.

Falernum. A very strong white wine from the lower slopes of the Mons Massicus in Campania, cf. I. 27. 9 and II. 11. 19.

Formianum, from Formiae near Caieta in Latium, cf. III. 16. 34.

10. **tu bibes** must mean 'you can drink (at home if you like), a permissive future like *laudabunt alii* in I. 7. 1. But see Critical Note.

11. **temperant**, *temperare* sometimes means 'to mix' (as wine with water), and most editors so take it here, Falernian vines etc. being said to 'mix the cups' by supplying the wine. But a common meaning of *temperare* is 'to make agreeable,' 'improve'; and that meaning is very suitable here.

Ode XXI.

Scheme. Ye girls, sing the praises of Diana; ye boys, magnify Apollo and Latona too. Diana loves the woods and streams, Apollo loves Tempe and Delos. He will drive away war and famine and pestilence from Rome and Caesar.

This ode may have been written, like the *Carmen Saeculare*, for a special occasion, but no record of such an occasion remains.

Metre. Fifth Asclepiad.

1. **Dianam**. The first syllable is long. It is long also in *Carm. Saec.* 70 but short in *Carm. Saec.* 75.

virgines. The chorus is supposed to consist of girls and boys in equal numbers.

2. **intonsum**, *ἀκερσεκόμην*. His long hair was a sign of his perpetual youth.

Cynthium. Apollo is so called from Mt Cynthus in Delos, his native place.

3. **Latonam**, the mother of Apollo and Diana.

5. **laetam fluviis**, 'her who delights in streams.' So, in Greek, Artemis is sometimes called *ποταμία*. *Vos* is 'Ye girls,' opposed to *mares* of l. 10.

nemorum coma, 'the foliage of the groves.' *nemus* apparently is a more open wood than the *silvae* (l. 8), which are dense forests. For the expression cf. *spissae nemorum comae* in IV. 3. 11.

6. **Algido**, a mountain near Tusculum, visible from Rome and near the *lacus Nemorensis* where there was a famous shrine of Diana. It is called *nivalis* in III. 23. 9.

7. **nigris**, referring to the dark colour of pinewoods, while *viridis* in 8 refers to woods of lighter green, such as larches. The woods on Algidus were dark too: see IV. 4. 58.

Erymanthi, a mountain in Arcadia: cf. *nigri colles Arcadiae* in IV. 12. 11.

8. **Gragi**, a mountain in Lydia, the home of Latona.

9. **Tempe**, a valley in Thessaly, between Olympus and Ossa, famous for its beauty, cf. I. 7. 4. Apollo was said to have been purified there after slaying the dragon that guarded Delphi: and there he plucked the laurels for his garland.

10. **Delon**. Legend declared that this was formerly a wandering island, but Zeus fixed it in one place, in order that Leto might there give birth to Apollo and Artemis.

11. **insignemque**, 'and (the god himself) conspicuous with the quiver and his brother's lyre on his shoulder.' *Umerum* is accus. of respect ('as to his shoulder') dependent on *insignem*. The quiver hung at his back, the lyre in front.

12. **fraterna lyra**. Hermes invented the lyre (I. 10. 6) and gave it to Apollo.

13. **hic**. Apollo in his character of *ἀλεξίκακος*, 'averter of evil,' or *ἐπικούριος*, 'the helper.'

14. **principe**. See I. 2. 50 *n*.

15. **Persas**, 'the Parthians,' as in I. 2. 22. The Parthians and Britons were enemies, and the remotest enemies, of Rome. It would

seem from III. 5. 3, 4 that Augustus in B.C. 27 announced his intention of conquering both peoples.

16. **aget**, 'will drive away.'

Ode XXII.

To Fuscus Aristius, a very intimate friend of Horace, to whom Epistle I. 10 is addressed. He is said to have been a playwright, and Horace (*Sat.* I. 10. 83) names him among the critics whom he would like to please.

Scheme. The good man needs no protection amidst dangers. For instance, a huge wolf that I met on my farm fled from me though I was unarmed. I was singing the praises of Lalage at the time, and henceforth I will sing them everywhere.

Metre. Sapphic.

1. **integer**, 'spotless,' properly 'untouched.'

vitae, a gen. of respect, said by Roby (*Lat. Gr.* § 1320) to be imitated from the similar use of *animi*, which is really in the locative case. Cf. *Sat.* II. 3. 220 *integer animi*.

sceleris, gen. for abl., imitated from Greek, which has no ablative. Cf. III. 17. 16 *operum solutis*. The abl. is used in *Sat.* II. 3. 213 *purum vitio cor*.

2. **Mauris**. For *Maurus* used adjectivally, cf. II. 6. 3 and *Marsus aper* in I. 1. 28.

5. **Syrtis**, the deserts, not the gulfs, on the coast of Africa.

aestuosas, 'sweltering.' Cf. *aestuosa Calabria* I. 31. 5. Some editors interpret 'boiling' (cf. *barbaras Syrtes ubi Maura semper Aestuat unda* II. 6. 3), but Horace seems to be contemplating a journey on foot.

6. **inhospitalem Caucasum**, repeated in *Epode* I. 11.

8. **Hydaspes**, a river of N. W. India, now called the Jelum. Alexander the Great reached its banks and no doubt the Greek geographers who accompanied him brought back many 'travellers' tales' of the marvels of India.

9. **silva Sabina**. Horace's farm comprised a patch of wood (*silva iugerum paucorum* III. 16. 29) which seems to have been part of a larger forest.

10. **Lalagen**. The name, which means 'prattler,' is used again in II. 5. 19.

11. **terminum**, 'the boundary-stone' of his own farm.

14. **Daunias** (in form a Greek feminine adj., cf. *Ambracias terra* in Ovid) is Apulia, so called from Daunus, an Illyrian king who settled there, cf. III. 30. 11. The Apulians are mentioned as typical soldiers in III. 5. 9 and in II. 1. 34. Horace was born in Apulia and had doubtless seen the wolves and the oak woods of the country.

aesculetis. The *aesculus* is the winter-oak, producing edible acorns.

15. **Iubae tellus.** Numidia, of which Juba was king.

16. **arida nutrix**, an *oxymoron*, or witty contradiction in terms, like *insaniens sapientia* in I. 34. 2.

17. **pigris**, 'stiff,' 'frost-bound.' Cf. Lucretius V. 745 *bruma nives affert pigrumque rigorem.*

19. **quod latus**, condensed for *in eo latere mundi quod.* Cf. Milton's '*what time* the laboured ox...from the furrow came.'

20. **Iuppiter**, 'sky,' as in I. 1. 25.

21. **nimium propinqui**, in the hot South.

22. **domibus negata**, i.e. uninhabitable.

23. **dulce ridentem...dulce loquentem**, imitated from Sappho's *ἆδυ φωνείσας* and *γελαίσας ἰμερόεν* (*Fragm.* 2. 4, 5). For the adverb, cf. *lucidum fulgentes oculos* II. 12. 14, *perfidum ridens* III. 27. 67.

Ode XXIII.

To Chloe, a young woman with whom (according to III. 9) Horace flirted, to the great annoyance of Lydia. But we need not believe that these amours were real, for this ode seems of Greek origin.

Scheme. You avoid me, Chloe, like a fawn that has lost its mother, and starts at the least sound in the bush. But I am no ravening beast, seeking to devour you. Leave your mother's side and look for a mate.

1. **hinnuleo.** The correct spelling is probably *inuleo.*

4. **siluae**, a trisyllable as in *Epod.* 13. 2, and *miluus* in *Epod.* 16. 32.

5. **vepris.** See Critical Note.

6. **rubum**, 'the bramble-bush.'

8. **tremit**, sc. *hinnuleus.*

9. **atqui**, 'and yet.' Cf. III. 5. 49.

10. **Gaetulus.** Gaetulia adjoined Numidia, and was the home of the Nubian lion.

frangere, 'to crunch.' For the infin. cf. *Introd.* p. xxiii.

12. **tempestiva viro**, 'ripe for a husband.' Cf. *Aeneid* VII. 53 *iam matura viro, plenis iam nubilis annis.*

Ode XXIV.

To Vergil, the poet (B.C. 70—19), on the death of Quintilius. This Quintilius is said to have been Quintilius Varus, a native of Cremona, but nothing else is known of him. He is very likely the Varus of I. 18.

Scheme. Who would not weep for Quintilius? He is gone and has not left his peer. You loved him, Vergil, and call upon the gods to give him back, but even Orpheus could not rescue him now. We must bear with patience a loss which we cannot retrieve.

Metre. Fourth Asclepiad.

1. **desiderio** is 'regret' for something lost.

sit, 'need there be.' Cf. such expressions as *quis putet*, *quis dubitet* (Roby, *Lat. Gr.* § 1538).

2. **capitis.** Cf. *nec te, dulce caput, laesi* Prop. V. 11. 55 and the Greek use of *κάρα*.

praecipe, 'set a song of mourning.' *praecipere* is to teach by dictation.

3. **Melpomene,** cf. I. 1. 33 *n*.

5. **ergo,** used, as a kind of sigh, to introduce a mournful exclamation. Cf. *Sat.* II. 5. 101 *ergo nunc Dama sodalis Nusquam est!* Ovid *Trist.* III. 2. 1 *ergo erat in fatis Scythiam quoque visere nostris.* The exact English equivalent, in such a position, is 'and.' Cf. Hood's

'And is he gone, and is he gone?'
She cried and wept outright.

6. **urget,** 'lies heavy on.' Cf. IV. 9. 27 *urgentur...longa nocte.*

7. **incorrupta,** 'incorruptible.' So *invictus* = invincible; *illaudatus* (*Georg.* III. 5) = detestable.

Fides, 'honesty.' Cf. Cic. *de Off.* I. 7. 23 *fundamentum iustitiae est fides, id est dictorum conventorumque constantia et veritas.*

8. **inveniet,** sing. for plural, as in I. 3. 3.

parem, 'his peer,' as in Milton, *Lycidas*, 8, 'For Lycidas is dead, dead ere his prime, Young Lycidas, and hath not left his peer.'

9. **flebilis,** 'bewept': like *illacrimabiles* 'unwept' in IV. 9. 26. This usage is the converse of that in *incorrupta*, supra, l. 6.

11, 12. **tu frustra...deos.** There are several difficulties here:

(1) Most editors take *frustra* with *pius*, but some with *poscis*. The emphatic *tu* favours the former opinion, for the sense appears to be '*you*, such is your grief, actually ask for Quintilius to be restored to life.' Probably *pius* means 'affectionate,' and *frustra pius*, 'with useless fidelity.'

(2) **non ita creditum.** Here *creditum* may mean 'entrusted to the gods,' as if Vergil had once committed Quintilius to their care (cf. I. 3. 5): or 'entrusted to you,' as if the gods had lent Quintilius to Vergil for a time. It might be suggested, again, that *creditum* means 'lendable' (*credibilem* so to say) like *incorrupta* in l. 6.

(3) **ita** is usually interpreted *sub hac condicione*, but the condition is not clear. It may mean 'not entrusted to the gods *to keep*' or 'not entrusted to you to keep for ever,' or 'not entrusted to you, for all your piety,' or 'not entrusted to you, for all your tears.'

Dr Postgate (and apparently Wickham) think *non ita creditum* means 'entrusted to the gods, but not in this plight,' as if Vergil had entrusted his friend to the gods a hale living man and received him back a corpse. (Quintilius evidently died suddenly, perhaps on a journey.)

The following version seems to combine the best of these explanations and to connect the lines with the preceding and succeeding

thoughts. 'You, with useless fidelity, ask the gods for Quintilius, whom you entrusted to them, but not in this plight.'

13. **blandius**, cf. I. 12. 11.

14. **moderere**. Cf. Cic. *Tusc.* V. 36. 104 *moderari cantus numerosque.*

15. **sanguis**. Ghosts were supposed to be bloodless. Hence Odysseus, when he wished to make the ghosts speak, allowed them to drink blood (Homer *Od.* XI.).

16. **virga horrida**, 'with his grim wand.' Cf. I. 10. 18.

17. **lenis recludere**. For the infin. cf. *Introd.* p. xxiii: *precibus* is dative after *recludere* and *fata* means the gate of fate. Cf. Propertius V. 11. 2 *panditur ad nullas ianua nigra preces.*

18. **nigro**...**gregi**=*in nigrum gregem.* Cf. *Introd.* p. xxiv, *Aeneid* IX. 785 *iuvenum primos tot miserit Orco?*

Ode XXV.

To Lydia, a fading beauty.

Scheme. 'Lovers do not attend you so often now with serenades. Soon you will be quite deserted and will rage with jealousy at the younger rivals who have supplanted you.' IV. 13 is an equally disgusting poem on the same subject. III. 15 is less brutal.

Metre. Sapphic.

1. **parcius**, 'more rarely than ever.'

iunctas fenestras, 'closed shutters.' The *fenestrae* are properly the windows themselves, called *bifores* (in Ovid *Pont.* III. 3. 5) because they were closed by a pair of shutters. Windows opening on the street were always placed at some height from the ground and were rarely used in the ground-floor rooms at all.

2. **protervi**, 'obstinate,' 'headstrong.'

3. **amatque**, 'clings to.' Cf. *Aeneid* V. 183 *littus ama* 'hug the shore.'

5. **multum facilis**, 'very easy.' For the adverb, cf. *multum demissus* in *Sat.* I. 3. 57 and *multum celer* in *Sat.* II. 3. 147. For the adj. cf. Juvenal IV. 63 *facili patuerunt cardine valvae.* (Some edd. take *facilis* as nom. sing., comparing Tibullus I. 2. 7 *ianua difficilis.*)

7. **me tuo**, etc. These are the words of the lover, who is cooling his heels in the street. For *tuo* 'your own true-love,' cf. *tuae* in I. 15. 32.

longas noctes, 'during the long nights.'

9. **invicem**=*vicissim*: 'in your turn.'

moechos, 'paramours.'

10. **solo**, 'deserted.'

levis, 'slighted.' Cf. *elevare*, 'to make light of.'

11. **Thracio vento**, Boreas, which came from Thrace to the Greeks.

magis, 'louder than ever.'

sub interlunia, 'at the change of moons,' i.e. when there is no moon. The ancients believed that this was the stormiest part of the month. For the division of *interlunia*, cf. I. 2. 19 *n*.

14. **matres equorum**, 'mares.' For the periphrasis cf. *olentis uxores mariti* in I. 17. 7.

17. **pubes**, 'young men,' as in II. 8. 17.

hedera...myrto. Take *pulla myrto* together. The sense is 'youth delights in bright-green ivy and dark-green myrtle more than in dry leaves.'

20. **Euro**, see Critical Note. *Eurus* is *hiemis sodalis* just as the Thracian breezes are called *veris comites* in IV. 12. 1.

Ode XXVI.

Scheme. A devotee of the Muses, I have no troubles and care nothing for politics. Come then, dear Muse, and weave a garland for my Lamia. He is worthy of a new, a Lesbian, ode.

It is not known who Lamia was, but III. 17 is addressed to one Aelius Lamia and in I. 36. 7 a Lamia is spoken of as a school-friend of Numida. There was a L. Aelius Lamia who was *praefectus urbi* in A.D. 32 and died in A.D. 33. A scholiast speaks also of an Aelius Lamia who wrote plays.

Metre. Alcaic. This is perhaps Horace's first attempt in this metre (see ll. 6 and 10). It seems to have been written about B.C. 30 (see l. 5).

1. **Musis amicus**, cf. III. 4. 25 *vestris amicum fontibus et choris*.

tristitiam, cf. I. 7. 18.

2. **in mare Creticum**, cf. I. 1. 14 *n*.

tradam portare. The infin. is explanatory. See *Introd.* p. xxiii. Cf. Vergil's *dederatque comam diffundere ventis* (*Aen*. I. 319), 'she gave her hair to the winds for them to scatter.'

3. **quis**, nom. sing. 'who is feared as king.' (Some edd. however take *quis* as dat. plur. sometimes spelt *queis*, 'by whom.') The Romans perhaps were fearing an incursion of northern hordes (cf. I. 19. 10 and III. 8. 18).

5. **Tiridates** became king of Parthia for a short time in succession to Phraates or Prahates IV., who was expelled. It seems that Tiridates raised a rebellion against Phraates about B.C. 33, and after some unsuccessful campaigns fled (B.C. 30) to Octavianus (then passing through Syria after the battle of Actium). From Syria he afterwards made another attempt and managed to expel Phraates in B.C. 27. Phraates, however, recovered the throne early in B.C. 26. There are allusions to the same events in II. 2. 17 and III. 8. 19.

unice, 'alone,' though every one else is full of these topics.

6. **securus**, 'careless,' 'untroubled.'

integris, 'untouched.' Cf. I. 22. 1. The point is the same as in *fidibus novis* l. 10, that Horace is trying a new style of composition. Cf. Lucretius I. 927 *iuvat integros accedere fontes Atque haurire, iuvatque novos decerpere flores Insignemque meo capiti petere inde coronam.*

7. **apricos**, 'full-blown' by the sunshine.

9. **Pimplei**, voc. of Pimpleis. The Muses were called Pimpleides, from Pimplea a fountain in Pieria near Mt Olympus.

mei honores, 'the honours that I can give.'

10. **fidibus novis...Lesbio plectro.** The novelty of the poem consisted only in the adaptation of Alcaics to Latin. Cf. III. 30. 13, where Horace boasts that he was *princeps Aeolium carmen ad Italos deduxisse modos.*

11. **sacrare**, 'to immortalize.' Cf. Ovid *Pont.* IV. 8. 63 *et modo, Caesar, avum quem virtus addidit astris Sacrarunt aliqua carmina parte tuum.*

Ode XXVII.

Scheme. What! fighting over the wine cups! Away with such barbarity! If you wish me to join the party, let some one name his lady-love for a toast—you, for instance, brother of Opuntian Megylla. Come, be not bashful about it. What, is it indeed so bad as that? Poor boy, what magic, what god can rescue you from such a monster!

The ode is imitated from the Greek, as the allusion to 'Opuntian' Megylla shows.

Metre. Alcaic.

1. **in usum laetitiae**, 'for the service of gaiety.'

2. **Thracum est**, 'is worthy of Thracians.' Cf. I. 18. 9 and *Threicia amystis* in I. 36. 14.

3. **verecundum.** Bacchus is bashful about fighting, but *inverecundus* (*Epod.* II. 13) in talking.

4. **prohibete**, 'keep clear' as in *Epist.* I. 1. 31 *nodosa corpus prohibere cheragra.*

5. **vino et lucernis**, dat. cf. *dissidens plebi* in II. 2. 18 and *nepoti discrepet* in *Epist.* II. 2. 194.

Medus acinaces, 'the Persian dirk.' The allusion is doubtless taken from the Greek original of this ode.

6. **immane quantum**, 'enormously,' is imitated from the Greek ἀμήχανον ὅσον, θαυμάσιον ὅσον. It is really a principal clause meaning 'it is enormous how much'; but the whole clause is treated as one adverb, just as *sunt qui* and *nescio quis* are treated as one pronoun. Livy uses *mirum quantum* and Cicero *nimium quantum* (Roby *Lat. Gr.* § 1647).

impium, 'profane,' as an outrage on Bacchus.

8. **cubito...presso**, 'with elbow on couch,' i.e. in the position in which the Romans lay at meals.

9. **vultis.** The company is supposed to ask the poet to stay with them and drink his share.

severi = *austeri*, probably what we call 'dry' wine as distinguished from sweet.

10. **Falerni**, cf. I. 20. 9 *n.*

Opuntiae...Megyllae. This name is obviously borrowed from the Greek original. The lady was a Locrian from Opus.

11. **beatus**, 'lucky fellow.'

quo...sagitta, 'of what wound, of what shaft from Love's bow he is languishing.' He is to name the lady as a toast.

13. **cessat voluntas.** Horace turns to the *frater Megyllae*. 'Does your willingness fail?' i.e. are you unwilling?

14. **quae...cumque**, cf. I. 6. 3 *n.*

Venus, 'charmer.' Cf. *melior Venus* in I. 33. 13.

15. **non erubescendis**, 'that need not raise a blush'; lit. not to be blushed for. *erubescere*, which is properly neuter, sometimes takes an accus. as *Aeneid* II. 542 *iura fidemque Supplicis erubuit*. So also *expallescere* has an accus. in *Epist.* I. 3. 10.

adurit, 'scorches' or perhaps humorously 'singes.'

16. **ingenuo...amore.** The epithet 'free-born' belongs to the lady. For the abl. with *peccare* cf. I. 33. 9. For *-que* used 'where the first clause having a negative form, an adversative conjunction would have been more usual, cf. II. 12. 9, II. 20. 4, III. 30. 6' (Wickham, after Dillenburger).

18. **tutis auribus**, ablative of place where. The preposition *in* is usually added, as in *Sat.* II. 6. 46. There seems to be no authority for *deponere* with dat. or with *in* and accus.
The youth here is supposed to whisper in Horace's ear.

19. **laborabas.** Two explanations of the tense have been given. The first and simplest is that *laborabas* means 'you were struggling (when you refused to tell).' The other is that *laborabas* means 'you are struggling, though we did not suspect it': the imperfect being similar to that of ἦν or ἦν ἄρα in Greek, called by Goodwin (*Greek Moods and T.* § 39, p. 13) the imperfect of a 'fact just recognised.' Cf. Sophocles *Phil.* 978 ὅδ' ἦν ἄρα ὁ συλλαβών με 'this, I see now, is the man who seized me.' This explanation gives an excellent sense ('you have been struggling all this time') but the Greek usage is so exceedingly rare (except with ἦν), that it is doubtful if Horace could have borrowed it. See also the note on *erat* in I. 37. 4.

Charybdi, named as a typical voracious monster, cf. Cic. *Philipp.* II. 67 *quae Charybdis tam vorax?* For the abl. cf. *Aquilonibus laborant* in II. 9. 7.

21. **saga, magus, deus**, 'witch, wizard, god,' form a climax.

Thessalis. Thessaly was noted for its witches. See *Epode* 5. 45.

23. **triformi Chimaera**, another voracious monster, with a lion's

head, a goat's body and a serpent's tail. The story is that Bellerophon, riding the winged horse Pegasus, slew the Chimaera by shooting arrows at it from above. Thus Pegasus had a most important share in the exploit.

Ode XXVIII.

Owing to the fact that Archytas is addressed in l. 2 and a sailor in l. 23, it was formerly supposed that this ode was a dialogue between Archytas and the sailor. On this theory, the sailor must say lines 1–6, or 1–16 or 1–20. But if we assign to him ll. 1–6, then *iudice te* etc. in l. 14 makes a Pythagorean philosopher of him: and if we assign to him ll. 1–16 or 1–20, then in l. 23 Archytas asks for burial, though it is clear from l. 3 that he was sufficiently buried already.

But it is now a generally accepted doctrine that the ode is a monologue, spoken by the ghost of a drowned man whose body is cast ashore near the tomb of Archytas. The ghost first addresses Archytas and then calls to a passing sailor and asks for burial.

Scheme. Despite your astronomy and soaring philosophy, Archytas, a little dust imprisons you for ever. Well, Pelops died and Tithonus too and Minos and your own master Pythagoras, though he thought that the body alone perished. In truth, soldiers and sailors, young and old, we are all bound to die. I myself was drowned at sea. But ho! sailor! stay a moment and fling some sand on my body. So may a safe voyage and great gains await you. But if you refuse me this little boon, then may the disaster that you deserve overtake you.

Kiessling suggests that this ode is founded on two Greek epitaphs, the first on Archytas, the second on the body of a drowned man whose name was unknown (cf. *Anthologia Pal.* VII. 21 and 265–291): and that Horace has very loosely connected the two together. He points out also that there is some difference in style between the two parts, for after l. 21 the epodes (i.e. the shorter lines) are much more dactylic than before.

1. **maris...mensorem.** No such work is elsewhere attributed to Archytas. There is extant a book of Archimedes, called the ψαμμίτης or 'sand-measurer,' which is devoted to explaining a new system of naming very high numbers, such as would be required in counting the grains of a whole universe of sand. Archytas may have attempted some such problem and also have given an estimate of the size or weight of the earth and sea. His special subject seems to have been mechanics.

2. **cohibent**, 'imprison,' cf. *nec Stygia cohibebor unda* in II. 20. 8.

Archyta. Archytas was a Pythagorean philosopher of Tarentum, about B.C. 460–390. He took a prominent part in politics and was also the greatest mathematician of his day. Plato made his acquaintance about B.C. 393.

3. **pulveris exigui**, 'a narrow grave,' *pulvis* being the mound of earth.

litus Matinum. The place is not known, though Horace alludes to it again in IV. 2. 27 and *Epod.* 16. 27. Horace's evident familiarity with it and the mention of *Venusinae silvae* in l. 26 suggest that it was near Venusia in Apulia; but it is strange that Archytas should have been buried here.

4. **munera,** 'the last gift' to the dead.

5. **temptasse,** 'to have scaled,' a word often used of attacking a walled city.

6. **morituro,** emphatically placed, 'doomed after all to die.'

7. **Pelopis genitor.** Tantalus, who cooked his son Pelops as a feast for the gods.

Tantalus, Tithonus and Minos also have scaled the heavens and become familiar with the gods, but yet they died.

8. **Tithonus,** carried up to Olympus by Aurora.

9. **Minos,** said by Homer (*Od.* XIX. 179) to have been taught, as a child, by Zeus.

10. **Panthoiden.** Pythagoras, who taught the transmigration of souls, used to declare that his own soul had previously belonged to Euphorbus, the son of Panthous, a Trojan hero slain by Menelaus (*Iliad* XVII. 1–60). So Ovid (*Metam.* XV. 160) makes Pythagoras say *ipse ego (nam memini) Troiani tempore belli Panthoides Euphorbus eram.*

Orco. In Hor. Orcus is a person, cf. II. 18. 30 and 34.

11. **quamvis...concesserat.** For *quamvis* with indic. cf. Roby *Lat. Gr.* § 1627.

Pythagoras died a second time, though it is true—for he claimed knowledge of the Trojan times by taking down his shield—he had not yielded (when he died first) more than his sinews and skin to black death.

clipeo refixo. The scholiast on *Iliad* XVII. relates that Pythagoras once, in the Heraeum at Argos, recognized an old shield as that which he had used at Troy. On turning the shield, the name of Euphorbus was found written inside.

12. **testatus,** probably in the sense of 'bearing witness to,' 'claiming knowledge of.' But it might mean 'avouching,' 'calling as witness.'

14. **iudice te,** abl. abs. like *Teucro duce* in I. 7. 27.

non sordidus auctor, 'no mean authority.' The expression is a good example of *litotes* or *meiosis* (under-statement), for *non sordidus* is intended to mean 'brilliant,' cf. *non levis* 'very severe' in I. 18. 9: *non humilis* 'very haughty' in I. 37. 32.

15. **naturae verique,** almost a hendiadys for 'the truth about nature.' Pythagoras was a *physical* philosopher, concerned with questions about *φύσις* i.e. the constitution of the world.

una nox, 'unbroken night,' the night which has no dawn.

16. **semel**, 'once for all,' as in I. 24. 16.

via leti, cf. *supremum iter* in II. 17. 11.

17. **alios**, 'some,' as if another *alios* followed.

spectacula, 'a show': so *ludus* in I. 2. 37.

18. **avidum**, cf. *avarum mare* in III. 29. 61.

19. **senum ac iuvenum.** Kiessling points out (on I. 12. 15, 16) that Horace uses *ac* where two things together express one universal whole.

20. **caput**, literally, for Proserpine was supposed to clip a lock from the head of every doomed person, as from a victim. Cf. *Aeneid* IV. 698 *nondum illi flavum Proserpina vertice crinem Abstulerat Stygioque caput damnaverat Orco.*

fugit, 'misses': perf. of repeated action (Roby *Lat. Gr.* § 1479) or 'aoristic perfect.' It is, of course, unusual with a negative, cf. *Epist.* I. 2. 47 *non domus aut fundus...deduxit corpore febres* ('never does remove fevers').

21. **devexi Orionis**, cf. *pronus Orion* in III. 27. 18. Orion sets in the morning about the beginning of November, when wintry storms begin to set in.

23. **at tu, nauta.** The ghost suddenly catches sight of a passing ship and calls to the captain.

vagae, 'shifting,' because blown by the winds.

malignus, 'stingy,' cf. *benignus* in I. 9. 6.

parce...dare, cp. *parce...cavere* in III. 8. 26.

24. **capiti inhumato.** For the hiatus cf. *Epod.* 13. 3 *Threicio Aquilone.* Mr Page quotes a very strong instance from Vergil (*Ecl.* 7. 53) *stant et iuniperi et castaneae hirsutae.*

25. **particulam**, 'a small part.'

sic, 'on this condition' (cf. I. 3. 1) viz. that you throw some sand on me.

26. **fluctibus**, dat. *Hesperiis* 'Italian' no doubt refers to the Tyrrhene sea, the sailor travelling westward.

27. **te sospite**, abl. abs. *merces* 'reward.'

28. **unde**, 'from whom,' cf. I. 12. 17 *n.*

defluat, cf. *manabit* in I. 17. 15.

30. **neglegis...te committere**, 'do you think it nothing that you should commit...?' The use of *neglegens* in III. 8. 25 is very similar, cf. also Gk. ἀμελεῖν. Some editors take *te* as abl. with *natis*, 'your children' (cf. note on I. 1. 1), but *neglegis committere* could hardly mean anything but 'do you disdain to commit,' which is the wrong sense.

31. **fraudem**, 'crime.'

forset, 'perhaps,' is said to be syncopated from *fors siet* (=*forsitan*). But *fors* by itself sometimes means 'perhaps,' and Lewis and Short (*s.v.* fors II. A) print *fors et* as two words, with the meaning 'perhaps

too.' It is certainly possible that Horace would have ended a line with *et*, but the spelling *forset* is attested by Servius on *Aeneid* II. 139 and XI. 50. Orelli actually contends that '*fors*' here means 'fortune' and is part of the nom. to *maneant*.

32. **debita iura.** *debeo* properly means 'to withhold' (*de-habeo*). As Cicero says (*Planc.* 29. 68), *qui debet, aes retinet alienum.* Here *debita iura* means 'rights unpaid' *to you*, i.e. neglect of your right to burial. All editors, however, take it as meaning 'rights owed *by you*' and regard this as a synonym for 'penalties.'

vices superbae, 'a requital of insolence,' i.e. as Dr Postgate suggests, an insolent requital for your insolence, cf. Prop. I. 13. 10 *multarum miseras exiget una vices.*

33. **non linquar**, sc. *a te*, 'you cannot leave me without incurring vengeance for my prayers (unheard).' *precibus* is the prayer for burial, not the curse, *precibus inultis* abl. abs.

35. **licebit curras**, 'you may go your way.'

36. **ter.** Three handfuls will suffice. *Three* was the ceremonial number, cf. *Aeneid* VI. 229 and 506 *magna Manes ter voce vocavi.*

Ode XXIX.

To Iccius, a student of philosophy, who was intending to join the expedition to Arabia under Aelius Gallus. The expedition, which started in B.C. 24, was a failure. We learn from *Epist.* I. 12. 1, written five years later, that Iccius was then manager of some estates in Sicily (Agrippa's, if the reading is right). Nothing more is known of him.

Scheme. What, Iccius, are you casting a greedy eye on the treasures of Araby and preparing to conquer the Orient? What dusky virgin, what princely boy is to become your slave? Who can deny that rivers may flow upward when you abandon philosophy for war?

Metre. Alcaic.

1. **beatis**, 'rich.' The epithet is properly applied to persons, as in II. 4. 13.

Arabum. Owing to the great cost of spices, pearls, ivory and other oriental products which reached Europe by way of the Red Sea, exaggerated ideas prevailed in Rome about the wealth of Arabia, cf. II. 12. 24 and III. 24. 1 *intactis opulentior thesauris Arabum.*

2. **gazis**, a Persian word.

3. **Sabaeae**, 'Sheba' in the S. of Arabia.

4. **Medo.** There is a kind of climax here, as if the expedition were likely to go further and further into Asia, and to win the long-desired victory over the Parthians. Horace of course is 'chaffing' his friend.

5. **quae virginum barbara.** Wickham compares *Graia victorum manus* in *Epod.* 10. 13.

6. **sponso necato.** She was betrothed to some barbarian prince, cf. III. 2. 8–10.

7. **ex aula.** The boy too is a princeling. Horace playfully imagines Iccius as another Alexander the Great.

8. **ad cyathum.** The *cyathus* was a ladle or dipping-cup, and the duty of the boy would be to ladle out wine (watered) from the *crater* or mixing-bowl.

9. **doctus...paterno.** The boy belongs to a race of noble warriors.

Sericas, 'Chinese' (cf. I. 12. 56 *n.*), is a continuation of the banter about the extraordinary boldness of this expedition.

10. **arduis montibus,** usually regarded as dat. = *in arduos montes*, cf. *Introd.* p. xxiv. But it might be abl. of the place where, for the upward course of the rivers is sufficiently indicated by *re-* in *relabi* after *pronos.*

13. **nobilis Panaeti.** Cf. *Epist.* I. 19. 13 *nobilium scriptorum.* Panaetius of Rhodes was a Stoic philosopher and friend of the younger Africanus and Laelius. He wrote a work on Duty (περὶ τοῦ καθήκοντος) which is substantially reproduced in the first two books of Cicero's *De Officiis.*

14. **Socraticam domum,** 'the Socratic school,' i.e. the school of philosophy founded by Socrates (B.C. 469–399). The chief representative of the school is Plato, but Xenophon the historian, Eucleides of Megara, Antisthenes of Athens and Aristippus of Cyrene were all pupils of Socrates.

15. **mutare...tendis,** cf. III. 4. 51. *Epist.* I. 19. 16 *tenditque disertus haberi.* For the construction of *mutare* cf. I. 16. 25 *n.*

loricis Hiberis. The Spaniards were famous for steel and these *loricae* seem to be cuirasses of chain-mail.

Ode XXX.

To Venus.

Metre. Sapphic.

1. **Cnidi,** a promontory in Caria, the S.W. corner of Asia Minor.

Paphi, in Cyprus, cf. I. 3. 1 and I. 19. 9.

2. **sperne,** 'desert,' cf. III. 2. 24.

3. **Glycerae,** cf. I. 19.

4. **aedem,** 'temple.' Either Glycera's whole house is converted into a temple by the presence of the goddess, or else we must suppose that Glycera had just made a little shrine to Venus and had asked Horace to write a little ode for the dedication, cf. IV. I. 19, 20.

5. **solutis zonis** (abl. abs.), 'loosely girt' and therefore ready for the dance, cf. I. 4. 6.

6. **properentque.** For the order of the words cf. II. 17. 16 *Iustitiae placitumque Parcis*, II. 19. 28 *pacis eras mediusque belli.* Also II. 7. 24 and *Carm. Saec.* 22.

8. **Mercuriusque.** The worship of Hermes, in Greece, was frequently associated with that of Aphrodite. Here perhaps Mercury is introduced as *facundus* (I. 10. 1) to lead the conversation.

Ode XXXI.

To Apollo, on the completion of his new temple on the Palatine. This temple, promised by Octavian after the battle of Mylae B.C. 36, was eight years in building and was dedicated with great pomp on Oct. 24, B.C. 28. Attached to it there was a large public library and a collection of fine sculptures.

Scheme. What does the poet ask of Apollo in his new shrine? Not lands or flocks or gold or other kinds of wealth, such as a merchant wins by braving the sea. A humble fare suffices for me, but grant me, O Apollo, content, good health, a sound mind and an honourable old age, solaced by poetry.

Metre. Alcaic.

1. **dedicatum**. *dedicare deum* meant to dedicate a statue of the god, cf. Ovid, *Fast.* VI. 637 *te quoque magnifica, Concordia, dedicat aede.* The statue of Apollo in the Palatine temple was a famous work of Scopas (*flor. circa* B.C. 360) brought from Greece.

2. **novum liquorem**, cf. I. 19. 15 *n.*

3. **opimae**, 'fat,' 'rich': cf. *Larissae campus opimae* I. 7. 11.

4. **segetes**, 'corn lands,' for which Sardinia was renowned.

5. **grata** is usually explained as 'pleasant' to look upon. Kiessling, however, suggests that *feraces* and *grata* are both predicative: 'not that my cornlands in Sardinia may be fertile, not that my flocks in sultry Calabria may be grateful' (i.e. may repay my care).

Calabriae. Calabria was in ancient times, in spite of its drought (hence *aestuosae* cf. I. 22. 3), a famous pasture country, noted especially for a breed of long-woolled sheep. These perhaps are the *armenta* of l. 6, cf. *dulce pellitis ovibus Galaesi flumen* in II. 6. 10 and also *Epod.* I. 27.

7. **Liris**, a river of Campania, flowing through the best vine-districts.

9. **premant**, 'let them prune.' For *premere* in the sense of 'check,' 'cut back' cf. *Georg.* I. 156 *ruris opaci Falce premes umbram.*

Calena. Cf. I. 20. 9 *n.* The epithet belongs more strictly to *vitem* and many editors read *Calenam* here, as Porphyrion the scholiast (*Introd.* p. xxxvi) did. Compare, however, III. 6. 38 *Sabellis docta ligonibus Versare glaebas.*

10. **vitem** is object both to *premant* and *dedit.*

11. **culullis** (also spelt *culillis*). These were properly cups used by the Pontifex and the Vestals in pouring libations. They seem to have been large, though the word is a diminutive, somehow connected with Greek κύλιξ 'a cup.'

12. **Syra merce**. Spikenard (cf. II. 11. 16 *Assyrio nardo* and also II. 7. 8, III. 1. 44) and rich carpets and hangings were imported from Syria through Tyre (III. 29. 60). For *Syra* cf. *Marsus aper* I. 1. 28.

reparata is usually interpreted 'procured in exchange.' *Syra merce* is thus abl. instr. (as with *mutare* I. 16. 26 *n.*). This use of *reparare* is certainly very rare, and Bentley denied it altogether. He thought that *reparata Syra merce* meant 'mixed with spikenard,' according to the practice of wealthy Romans.

The merchant, who goes three or four times a year to the *aequor Atlanticum* (l. 14), would not bring Syrian merchandise thence. If *reparata* means 'procured,' we must suppose that the merchant, being rich, brought choice unguents to the dinner-party as his contribution. It was usual, in Rome, to bring such presents to the host (IV. 12. 14, 16).

13. **dis carus ipsis**, 'the favourite' (not of fortune only, but) of the gods themselves.

16. **leves**, 'easily digestible.' Cf. *Epod.* 2. 58 *gravi malvae salubres corpori*.

17. **frui paratis**, 'to enjoy what I have gained.'

valido, 'sound in body' as well as *integra cum mente*. But see next note.

18. **et**. See critical note. Those editors (as Wickham) who read *at* interpret *valido* as 'while I am young and strong' and make *nec turpem senectam* etc. the complement to *et valido*: so that the prayer is *dones mihi et valido frui paratis* (*at integra cum mente*) *nec* (=et non) *turpem senectam degere* etc. But this does not give a good sense, for a man wishes *frui paratis* when he is old even more than when he is young, nor does anybody fear that his mind will decay while he is *validus*. The text is far better. 'Grant to me, son of Leto, that I may enjoy what I have both with good health and with sound mind, and that I may not pass my old age disgusting to everybody and without the solace of poetry.' Horace wishes to be hale and hearty to the end.

With *valido* one would like to supply a present participle of *esse*, *valido ὄντι* so to say.

Ode XXXII.

To his lyre.

Scheme. They ask me for an ode. If the songs that we have sung together have claims to immortality, try now, my lyre, a Latin strain, such as the Greek to which thou wert tuned by Alcaeus, the patriot, the sailor, yet the poet of love. Glory of Phoebus, darling of the gods, solace of toil, help me when I call thee!

Metre. Sapphic.

1. **poscimur**. See critical note. Editors conjecture that Horace had been asked by Augustus or Maecenas to compose some more serious and lofty odes, such as III. 1–6. But the conjecture is quite unwarranted by the poem. In ll. 8–12 Horace lays stress on the fact that Alcaeus wrote of love and in ll. 13–16 he lays stress on the gentle charm of the lyre. The inference is that he was asked now to write a love-poem in Alcaics. The use of *vacui* supports this.

siquid. A humble manner of suggesting that the poet had received similar favours before. Cf. *Carm. Saec.* 37 *Roma si vestrum opus est* etc.: Verg. *Georg.* I. 17 *tua si tibi Maenala curae, Adsis, O Tegeaee, favens.*

vacui, not 'in an idle hour,' but 'fancy-free' as in I. 6. 19. The allusion is to such poems as I. 26 or 27.

2. **lusimus,** with acc. cf. IV. 9. 9 *siquid olim lusit Anacreon.*

quod...pluris. Kiessling, to some extent following Bentley, takes *Latinum carmen* to be the antecedent of *quod*, 'a Latin ode that may live.' But apart from the ungainliness of such Latin, the adjuration loses force. 'Sing an immortal song, for we have sung together before' is not so effective as 'Sing a song, for we have sung immortal songs together ere now.'

3. **dic.** Cf. I. 17. 19 and III. 4. 1.

4. **barbite.** This word, which is pure Greek, and *Lesbio* in l. 5 throw emphasis, by contrast, on *Latinum.*

5. **Lesbio civi,** Alcaeus, who is called *civis* perhaps to indicate his political activity against the tyrants Myrsilus and Pittacus.

modulate is passive. Cf. I. 1. 25 *n.*

6. **ferox bello,** 'though spirited in war.' Cf. II. 13. 26 and IV. 9. 7.

7. **sive,** 'or if,' as in I. 6. 19.

religarat, 'had tied up' as in I. 5. 4. N.B. *religare* sometimes means 'to untie.'

udo, wet with the same storm that tossed the ship.

9. **illi...haerentem,** 'cleaving to her side' as in *Aeneid* X. 780 *missus ab Argis haeserat Evandro.*

11. **nigris...decorum.** Cf. *Ars Poet.* 37 *spectandum nigris oculis nigroque capillo.*

13. **decus Phoebi.** Cf. I. 21. 12.

15. **mihi...vocanti.** These words seem to mean 'be gracious to me always when I duly call thee.'

cumque. In previous odes (see I. 6. 3 *n.*) we have had many examples of tmesis in *quicumque* and it is possible that Horace regarded *cumque* as a separate word related to *quisque* as *cum* is to *qui*. It would mean 'ever,' i.e. 'always' or 'at any time.' No doubt *cumque* was at one time a separate word (like *quandoque*), but it is not found by itself elsewhere.

salve, which is ordinarily a formula of greeting or farewell, is sometimes rather a formula of worship. In this use, it may be a version of the Greek ἵληθι 'be gracious' (as Dr H. Jackson suggests). If so, then *salve mihi rite vocanti* is a legitimate expression: cf. the Publican's prayer in Luke xviii. 13 ὁ θεὸς ἱλάσθητί μοι τῷ ἁμαρτωλῷ. The nearest parallels are Verg. *Georg.* II. 173 and *Aen.* VIII. 301, where a hymn to Hercules ends with *Salve, vera Iovis proles, decus addite divis Et nos et tua dexter adi pede sacra secundo.*

Ode XXXIII.

To Albius, perhaps Tibullus the poet (died B.C. 18). The cruel Glycera is, however, not mentioned by that name in any extant poem of Tibullus. She is supposed to be identical with the lady called Nemesis in Tib. II. 3. 4. The Albius addressed in *Epist.* I. 4 was obviously a rich man, whereas the poet Tibullus was poor. The identification is therefore far from certain.

Scheme. Grieve no more, Albius, for the cruelty of Glycera and leave off writing elegies on her perfidy. Lycoris loves Cyrus, and Cyrus loves Pholoe, who loathes him. Such is the sport of Venus. I was a victim to it myself at one time.

Metre. Fourth Asclepiad.

1. **ne doleas.** Editors have generally regarded this as a final clause:—'In order that you may not grieve, I will tell you about Lycoris and Cyrus.' The reason given (also at II. 1. 37 and IV. 9. 1) is that grammarians do not admit this form of prohibition, when addressed to a particular person, but require *ne* with perf. subj. or *noli* with infin. Thus Roby says (§ 1600 *n.*) 'In prohibitions *to a definite person*, the present subjunctive active is found occasionally in comic poets: once in Horace (*Sat.* II. 3. 88), once only in Cicero,' etc. But if the statistics collected by Prof. H. C. Elmer (in *American Journ. of Philology* XV. 133) can be trusted, the rule is quite misconceived. In classical Latin prose (Cicero to Livy) a general prohibition of the form *ne facias* is exceedingly rare. In personal prohibitions, *noli facere* or *cave facias* or *cave feceris* are the commonest forms: *ne facias* not at all uncommon and *ne feceris* very uncommon (only occurring seven times, all in Cicero). The difference (according to Prof. Elmer) between *ne feceris* and *ne facias* is that the former is peremptory and passionate, the latter mild and polite.

If this is the practice of the prose-writers, there need be no hesitation about constructing *ne doleas* here as a prohibition: 'do not grieve.'

plus nimio, with *doleas*. Cf. I. 18. 15 *n.*

2. **Glycerae.** See on I. 19.

miserabilis, 'piteous.'

3. **decantes.** *decantare* is 'to sing to the very end' and so 'to sing tediously.'

elegos, 'elegiacs,' i.e. poems in elegiac metre, as *iambi* (I. 16. 2) are poems in iambic metre.

cur, 'asking why.' Cf. *Epist.* I. 8. 10 *irascar amicis Cur me funesto properent arcere veterno.*

4. **praeniteat**, 'outshines you' in Glycera's eyes.

laesa fide, abl. abs.

5. **tenui fronte**, 'with low forehead.' The Romans liked the hair so arranged that only a narrow space of forehead was seen between the hair and the eyebrows. Cf. *Epist.* I. 7. 26 *nigros angusta fronte capillos.*

Lycorida. The name may be borrowed from the elegies of Gallus. See Verg. *Ecl.* x. 2.

6. **Cyri.** This name has been used in I. 17. 25.

asperam, 'unfriendly.' She 'bristles up' at him. Cf. *monitoribus asper* in *Ars Poet.* 163 and *tigris aspera* I. 23. 9.

7. **declinat,** 'turns away' from Lycoris.

Pholoen. The name occurs also in one of Tibullus' poems (I. 8). Horace uses it again in II. 5. 17 and III. 15. 7.

Apulis lupis. Cf. I. 22. 18.

8. **iungentur capreae lupis.** Cf. Verg. *Ecl.* VIII. 26 *Mopso Nisa datur: quid non speremus amantes? Iungentur iam grypes equis.*

9. **turpi adultero,** 'an ugly lover.' For the abl. cf. *ingenuo amore peccas* in I. 27. 17. For *adulter* cf. *moechos* in I. 25. 9 and also I. 36. 18.

10. **sic visum Veneri,** 'such is the will of Venus.' Cf. *dis aliter visum* in *Aeneid* II. 428.

11. **iuga aenea.** We should say 'iron yoke.' The expression occurs again in III. 9. 18.

13. **melior Venus,** 'a nobler love.' Cf. I. 27. 14 *n.*

15. **acrior,** 'more passionate' (Wickham).

libertina. Bentley quotes a great number of inscriptions in which Myrtale appears as the name of a freedwoman.

Hadriae. Cf. I. 3. 15 and III. 9. 22.

16. **curvantis,** 'hollowing out the round bays of Calabria.' *curvare* is 'to make curved': so Lucan VIII. 177 *Scythiae curvantem litora pontum.* (Some interpret 'curling the Calabrian waves,' but *fretis* has already called up the image of waves.) But here *curvare sinus* means 'to make round bays,' for the sea makes the bays and rounds them too. Cf. *confundere proelia* in I. 17. 23 'to make confused battles,' and *consociare umbram* in II. 3. 10 'to make a joint shade.'

Ode XXXIV.

Scheme. I, whose foolish philosophy made me an infrequent worshipper of the gods, am now obliged to change my opinions. For I heard Jupiter thunder from a clear sky with such a clap that all the world was shaken. The gods, I confess it now, do interfere in the affairs of men, to exalt the lowly and bring down the proud.

Metre. Alcaic.

1. **parcus cultor,** 'a niggardly worshipper,' because he offered scanty sacrifices.

2. **insanientis sapientiae consultus,** 'professor of a senseless philosophy.' *consultus* is 'a person who is consulted,' i.e. a professor. For the gen. cf. *iuris consultus* (Roby *L. G.* § 1316 and 1319). *insaniens philosophia* is an oxymoron: cf. I. 18. 16 *n.* The philosophy in question is that of Epicurus, who maintained that the gods did not

concern themselves with human affairs or with the control of the universe.

3. **erro**, I wander from the right way.

4. **iterare cursus relictos** is not the same thing as *vela dare retrorsum*. Horace sails back again to the point he started from and thence *iterat cursus relictos*, i.e. begins again the course he had abandoned. In other words, he falls back on the beliefs of his childhood. *iterare* is to do a thing twice by beginning it again, not to do it backwards: so *iterare pugnam*, *proelium*, *verba*, *dicta* etc.

5. **Diespiter** (again in III. 2. 29) is an older form of the same name as *Iuppiter* (and Ζεὺς πατήρ), the original *diēus* being differently altered in the two names. (*Iuppiter* is said to be voc. turned nom.)

7. **plerumque** has the emphatic position, but in translation the emphasis falls on *nubila* and *per purum*, 'Jupiter who usually rends the *clouds*, drove his thundering horses and swift car through the *clear sky*.'

per purum. It happens that Lucretius, in his poem *De Rerum Natura*, which is an exposition of Epicurean doctrines, asks why there is never thunder in a clear sky. (*Denique cur nunquam caelo iacit undique puro Iuppiter in terras fulmen sonitusque profundit?* Lucr. VI. 400.) The inference which Lucretius draws is that, as it never thunders when there are no clouds, the clouds, and not Jupiter, are the cause of the thunder.

9. **quo**, sc. *curru*.

bruta, 'heavy,' 'motionless' (*iners terra* in III. 4. 45) in contrast to *vaga flumina*.

10. **Taenarum**, now Cape Matapan, the southernmost point of the Peloponnesus. There is a cave here which was supposed to be one of the entrances to Avernus.

11. **Atlanteus finis**, 'the boundary that Atlas makes.'

12. **valet ima** etc. Here Horace makes profession of his new faith. *valet* is emphatic: 'Jupiter *can* overturn the world.'

13. **mutare**. See I. 16. 27 *n*.

14. **apicem**, 'the tiara,' as a symbol of royalty. Cf. III. 21. 20. The *apex* here in view is the same as the *diadema* of II. 2. 21, a cap, encircled by a blue and white band, worn by Persian kings. (See Smith's *Dict. of Antiq.* 2nd ed. *s. vv. Apex*, *Diadema*, *Tiara*.)

15. **stridore**, 'with shrilly-whirring wings.' So Fortune *celeres quatit pennas* III. 29. 53. Cf. *Aeneid* I. 397 *stridentibus alis*.

16. **sustulit**...**posuisse**. The perfect seems to indicate the suddenness of the two actions. So Verg. *Georg.* I. 330 *terra tremit: fugere ferae: Georg.* III. 104 *campum Corripuere ruuntque, effusi carcere currus* (also in *Aeneid* V. 145). Most editors, however, call *sustulit* here an 'aoristic perfect,' indicating an action often repeated, and explain *posuisse* as 'to place and keep it placed.'

Ode XXXV.

To Fortune.

Scheme. Goddess of Antium, ruler of the lives of mortals, the poor rustic, the sailor, the barbarian, all peoples, cities and kings worship thee. Necessity marches before thee: Hope and Faith attend thee and follow thee, when false friends flee. Preserve our Caesar who is going to Britain and our army that is going to Arabia. We are ashamed of our civil strifes: sharpen thou our swords against the foreign foe.

The word *fortuna* in Latin (like *nature* or indeed *fortune* in English) is used in several senses which Horace here confuses. It means (1) the force that controls events: (2) events themselves, and (3) the condition produced by events, namely, the prosperity or adversity of a nation, family or person. In each of these aspects *fortuna* may be personified, and Horace uses all three personifications. In ll. 1–16, Fortuna is the goddess who rules human life: in 17–20, she is life itself or history, preceded by Necessity: in 21–28 she is *fortuna domus*, the prosperity of a noble family: and in 29–40 she is the *fortuna populi Romani*, the prosperity of the Roman people. These personifications, however, are not imagined distinctly by Horace and he in places confuses his imagery.

Metre. Alcaic.

1. **gratum Antium**, 'your dear Antium' (cf. III. 26. 9). Antium is a promontory in the Volscian territory, where there was a famous temple and oracle of two Fortunae. They are supposed to have been Prospera and Adversa, but this is a mere conjecture from the fact that one is represented wearing a helmet and the other wearing a fillet. Fortuna singly is usually represented with a cornucopiae and a rudder.

2. **praesens**, 'ready' and so 'able.' Cf. Psalms xlvi. 1 'a very present help in trouble.' So *praesentissimum remedium* 'a most efficacious remedy.'

3. **mortale corpus**, contemptuously 'a mere unit of mortality.'

4. **funeribus**, abl., *vertere* being equivalent to *mutare*. Cf. I. 16. 26 *n.* and *vertere seria ludo* in *Ars Poet.* 226.

5. **pauper**, the poor husbandman is contrasted with the rich merchant (cf. I. 31. 10).

7. **Bithyna**. Cf. *Pontica pinus* in I. 14. 11.

lacessit, 'tempts.'

8. **Carpathium pelagus**, so called from the island Carpathus, between Rhodes and Crete.

9. **asper**, perhaps 'fierce' as *tigris aspera* in I. 23. 9. Wickham suggests that the Dacian, who stands at bay, is contrasted with the Scythian, who eludes pursuit. But *asper* may mean 'unkempt' and contrast the savage Dacian and Scythian with the civilised *urbesque gentesque et Latium ferox*.

A verb must be supplied for all these nominatives either from *ambit* in 5 or *metuunt* in 12.

11. **regumque matres.** Cf. III. 2. 7.

12. **purpurei,** 'in the purple,' i.e. in all their state.

13. **iniurioso,** 'contemptuous,' *Epod.* 17. 34.

14. **stantem columnam,** in Greek *ὀρθοστάτην*. *columna* means 'prop,' 'support,' like *columen* in II. 17. 4. When this is overthrown, the house falls. Cf. Eur. *H. F.* 980 and 1007.

15. **ad arma...ad arma.** This is the cry of the *populus frequens*. Cf. Ovid, *Met.* XII. 241 *certatimque omnes uno ore 'arma, arma' loquuntur.*

cessantis, 'the laggards.'

17—20. The symbolism of this stanza is very obscure. Probably the nails and clamps, which Necessitas or Doom carries, are mere symbols of fixity and Doom carries them because doom and fixity are inseparable. (In III. 24. 6 however Doom is represented as using the nails in some way.) If this view be correct, it is still not clear why Doom precedes Fortune. Probably Fortuna, in this stanza, is life in general, the condition of mankind (cf. Cicero *Off.* I. 13. 41 *condicio et fortuna servorum*).

18. **clavos trabalis,** 'nails for fastening timber.'

cuneos. 'wedge-shaped nails.'

19. **aena,** as we might say 'in her iron hand.' Cf. *aena iuga* in I. 33. 11.

severus, 'grim.' Cf. *amnis severus Cocyti* in Verg. *Georg.* III. 37.

20. **uncus,** 'clamp,' fixed in its sockets by molten lead.

21—28. The Fortune here addressed is the Luck of noble houses, which is cheerful when they are prosperous, sad when they are in distress. (Cf. IV. 4. 70 *occidit Spes omnis et fortuna nostri Nominis.*) This is *fortuna* in the sense of 'what happens.' But the insertion of *inimica* in l. 28 spoils the conception, for the Luck of a house cannot be hostile to it.

21. **Spes...Fides.** Hope and Faith were often worshipped in conjunction with Fortuna, but Horace uses *Fides* in the sense of 'loyalty.' *rara* means 'seldom seen.'

albo velata panno. It is usually supposed that Fides is imagined with her right hand wrapped in a white napkin. Livy (I. 21) says that the flamen who sacrificed to Fides had his right hand thus wrapped, to symbolize both the secrecy of Faith and the purity of the pledge of the right hand. But in *Epist.* I. 17. 25 Horace speaks of the philosopher *quem duplici panno patientia velat*, referring to his ample cloak, and this is probably the meaning of *pannus* here. The large white cloak symbolizes secrecy and purity as well as the white napkin.

nec comitem abnegat, i.e. *se abnegat*, 'and does not refuse herself as a companion to thee.' So Ovid, *A. A.* I. 127 *si qua repugnarat nimium comitemque negarat.*

23. **mutata veste,** 'in changed garb,' i.e. in the garb of mourning. Cf. *Epod.* 9. 28 *punico Lugubre mutavit sagum.*

24. **potentis domos.** The great families of Rome had their own Fortuna, as Fortuna Torquatiana, Tulliana, Caesariana.

inimica. This word, as was pointed out above, disturbs the conception, for the Fortune of a house is practically the *history* of the house, and cannot be hostile to it. She suffers what the house suffers. Cf. *Epist.* II. I. 191 *trahitur manibus regum fortuna retortis.*

26. **cadis...siccatis**, abl. abs. Cf. the Greek proverb ζεῖ χύτρα, ζῇ φιλία, and the English one 'when poverty comes in at the door, love flies out at the window.'

28. **ferre iugum pariter dolosi**, 'dishonest in bearing the yoke equally,' i.e. not true yoke-fellows, a metaphor from a pair of cattle that do not work equally hard together.

29—40. The Fortuna of these stanzas seems to be the Fortuna Populi Romani, but Horace may be simply returning to his first conception of Fortune as the goddess who rules the world.

29. **Caesarem.** It was in B.C. 26 that Augustus, then in Gaul, contemplated a campaign in Britain.

ultimos orbis Britannos. Cf. *Aeneid* VIII. 727 *extremi hominum Morini.*

30. **recens examen.** The expedition to Arabia, in which Iccius (I. 29) was to take part, seems to have been planned in B.C. 26, though it did not start till B.C. 24. The word *examen* (properly 'swarm' of bees) perhaps indicates the enthusiasm of the young volunteers.

32. **Oceano rubro.** The Indian Ocean.

34. **fratrumque**, sc. *occisorum*, referring to the civil wars.

35. **nefasti** for *nefandi*, 'of wickedness.' For the gen. cf. I. 3. 37.

37. **metus deorum** is piety. On the other hand *timor deorum* (*Sat.* II. 3. 295) is superstition.

38. **nova.** The epithet properly belongs to the swords, but is transferred by hypallage to the anvil. Cf. I. 3. 40.

39. **diffingas**, 'forge anew.' Properly *diffingere* is 'to change the form of,' as in III. 29. 47.

retunsum, 'blunted' in civil wars.

40. **Massagetas.** A tribe living near the Caspian Sea, to the N. E. of the Parthians. The neighbourhood of the Caucasus and the Caspian was of great interest to the Romans from B.C. 30 to 20, and is often mentioned in Horace. See especially II. 9.

Ode XXXVI.

Scheme. Let us give thanks to the gods who have brought back our Numida safe, to the delight of his old companions especially of Lamia. The day deserves a white mark. We will celebrate it with wine and dancing, and Damalis shall have a drinking-match with Bassus. We all love Damalis, but she will not leave the embrace of Numida.

It is not known who Numida was or whence he was returning.

One scholiast calls him Pomponius N. another Plotius N. He may have been in Spain at the Cantabrian war, from which Augustus returned in B.C. 25.

Metre. Third Asclepiad.

1. **iuvat placare** is equivalent to *placemus*. Cf. III. 19. 8 *insanire iuvat*.

2. **placare** is causal to *placere*, as *sedare* to *sedere*. It means 'to make pleasing' and so 'to conciliate.' Cf. III. 23. 3.

debito. An offering was due *pro reditu felici*. So in II. 7. 17 there is an *obligata daps* for the return of Pompeius.

4. **Hesperia**, obviously Spain.

6. **dividit** is appropriate to *multa oscula* in 5, but is employed in l. 6 by zeugma.

7. **Lamiae**. See I. 26. 8 *n.*

8. **non alio rege**, abl. abs. 'under no other guide.' Lamia had been *rex*, the ideal boy-friend, to Numida. Edd. however usually interpret 'under the same schoolmaster,' as if N. and L. had been at school together.

puertiae. Cf. *lamna* for *lamina* in II. 2. 2, *surpuerat* for *surripuerat* in IV. 13. 20, *erepsemus* for *erepsissemus* in *Sat.* I. 6.

9. **mutatae togae**. Children wore a purple-fringed toga, *praetexta*, which they exchanged, about 15 years of age, for the *virilis*, which was white.

10. **ne careat**. Kiessling suggests that this is a final clause: 'in order that the day may not lack a white mark, let there be no stint of wine or rest from the dance etc.'

Cressa nota, 'a chalk mark.' *Cressa* is properly the (Greek) fem. of *Cres* 'a Cretan.' But the Latin for chalk is *creta*, and this name was supposed to be derived from the island Crete, in much the same way as fuller's earth was called Κιμωλία γῆ, from the island of Cimolus whence it was procured. Lucky and unlucky days were apparently distinguished by white and black marks in a calendar.

11. **promptae amphorae**, 'stint in bringing out the jar' or 'stint of the jar when brought out.' For *promptae* cf. I. 9. 7.

12. **morem in Salium** (also in IV. 1. 28). *Salium* is the adj. for *Saliarem*, Horace as usual avoiding the adjectival suffix: cf. *Dardanae genti* in I. 15. 10.

The Salii were priests of Mars and were said to derive their name from the dances which formed part of their ceremonies.

13. **multi Damalis meri**. Cf. *magni formica laboris* in *Sat.* I. 1. 33. Damalis is a great popular favourite: hence the repetition of her name in 13, 17, 18.

14. **Bassum**, apparently a shy and sober person, but he is to drink deep on this occasion. Martial (VI. 69) uses the name for a hard drinker.

amystide. ἄμυστις, in Greek, is a very large draught of wine, to

be drunk ἀμυστί 'without taking breath.' The *amystis* is more than once expressly attributed to the Thracians, who were great topers. (Cf. I. 18. 8 *n.*)

16. **apium**, cf. II. 7. 24.

breve, 'short-lived.' Cf. *breves flores rosae*, II. 3. 13.

17. **putris oculos**, 'languishing eyes.'

18. **nec**, 'but not.' Cf. II. 8. 18.

novo, i.e. Numida.

19. **adultero**, 'lover' (cf. I. 33. 9 *n.*), called *adulter* because he ousts the other lovers.

20. **lascivis**, 'wanton.'

ambitiosior, in its etymological meaning of 'clinging more closely.' Cf. *Epod.* 15. 5 *artius atque hedera...lentis adhaerens bracchiis*, and Shakespeare, *Midsummer-Night's Dream* IV. 1. 38, where Titania says to Bottom:

> 'Sleep thou and I will wind thee in my arms.
> So doth the woodbine the sweet honeysuckle
> Gently entwist; the female ivy so
> Enrings the barky fingers of the elm.
> O how I love thee! how I dote on thee!'

Ode XXXVII.

Scheme. Now we may drink and dance and set feasts before the gods, for Cleopatra is no more—Cleopatra who threatened our destruction. But her frenzied hate received a shock at Actium and turned into terror when Caesar pursued her, as a hawk pursues a dove. But she was a brave woman, fearing no shape of death, and too proud to figure as a captive in a Roman triumph.

This ode was evidently written in the autumn of B.C. 30, when Rome, after hearing of the capture of Alexandria and the death of Antony, received the further news of the suicide of Cleopatra. The ode is to some extent imitated from one by Alcaeus (see *Introd.* p. xxxix) on the death of Myrsilus, and appears to be one of Horace's earliest attempts in the Alcaic metre. (See ll. 5 and 14.)

2. **Saliaribus dapibus**, 'with feasts fit for the Salii.' The college of Salii were renowned for their choice dinners. Cf. also II. 14. 28 *mero pontificum potiore cenis.*

3. **ornare pulvinar deorum**. The reference is to the ceremony of a *lectisternium*, in which the images of the gods were brought out into the street, placed in pairs on sofas (*pulvinaria*) and served with a feast.

4. **tempus erat**, 'it is the right time' (though we did not think so), cf. I. 27. 19 *n.* A literal translation '*now* was the time etc.' gives quite the right sense, for the senate had decreed a *supplicatio*, or thanksgiving, on receiving the news of Antony's death and Horace means (as Kiessling points out) that *now*, after Cleopatra's death, is the better time for a thanksgiving. Orelli's version 'it was long since time' misses the point of the thrice-repeated *nunc*.

5. **depromere**, cf. I. 9. 7.

Caecubum, cf. I. 20. 9 *n*.

The absence of diaeresis (*Introd.* p. xxviii) in this line and in 14 recalls the practice of Alcaeus himself and is thought to indicate that Horace was still (B.C. 30) only a beginner in the composition of alcaics.

7. **dementis**. The epithet belongs to *regina* properly, cf. *iracunda fulmina* in I. 3. 40.

9. **contaminato**, 'with her foul crew of men hideous with disease.' *virorum* here means 'eunuchs' and, like *regina* in 7, is used spitefully.

10. **impotens sperare** like *praesens tollere* in I. 35. 2. *impotens* means 'unable to control herself,' like *incontinens* in I. 17. 26. Cf. Gr. ἀκρατής and ἐγκρατής.

13. **vix una sospes navis**, i.e. the fact that barely a single ship was rescued, cf. I. 13. 19 where *divolsus amor* means 'the rupture of love' and II. 4. 10 where *ademptus Hector* means 'the death of Hector.' Cf. also III. 4. 26.

Horace here does some little violence to history, for it was Antony's fleet that was burnt at Actium, while Cleopatra's fled.

14. On the scansion cf. l. 5 *n*.

lymphatam, 'delirious.'

Mareotico, a sweet wine produced on the shores of lake Mareotis, close to Alexandria.

15. **veros timores**, opposed to the false terrors of delirium tremens.

17. **adurgens**, 'pressing her hard' in pursuit. This is another liberty taken with history, for Octavian did not follow Cleopatra to Alexandria till B.C. 30, a year after Actium.

20. **Haemoniae**, 'Thessaly,' called *nivalis* 'snow-clad,' because hares were hunted in winter, cf. *Sat.* I. 2. 105 *leporem venator ut alta In nive sectetur*.

daret ut catenis. Octavian expressly wished to take Cleopatra alive, that she might be shown in his triumph.

21. **fatale monstrum**, 'a deadly horror,' like the Sphinx or the Chimaera.

quae. The grammatical antecedent is *monstrum*, meaning Cleopatra. The construction is *ad sensum*. So Cicero, speaking of Clodius (*Fam.* I. 9. 15), calls him *illa furia...qui*.

21. **generosius**, in a manner more worthy of her noble blood.

23. **expavit ensem**. Plutarch, in his life of Antonius (c. 79), says that Cleopatra tried to stab herself when she was captured by Proculeius. He also says (c. 69) that she had previously tried to transport her fleet over the isthmus of Suez with intent to escape by the Red Sea.

nec latentis...oras. The text means 'nor did she with her swift fleet procure in exchange (for Egypt) a home in some hidden land.' The meaning here assigned to *reparavit* is founded on that assigned to *reparata* in I. 31. 12, but (see note there) the meaning of that passage is

not quite certain and *classe reparavit* ought to mean 'procured in exchange for her fleet.' Hence the numerous conjectures mentioned in the critical note.

25—32. Here follow at least three parallel adjectival clauses, beginning *ausa—ferocior—invidens*. (Most editors even make four, regarding *fortis et tractare* etc. as a separate clause.) This is regarded as a sign of Horace's imperfect command of the metre.

25. **iacentem**, 'grief-stricken.' *regiam* is 'her court.' Cleopatra was taken to her palace after her capture by Proculeius.

26. **fortis** is more conveniently taken with *vultu sereno* in which case the *et...et* can mean 'both...and.' But most edd. construct *fortis* with *tractare* (cf. *Introd.* p. xxiii) and translate *et* 'even' in both lines.

asperas, 'angry.'

28. **combiberet**. It is a well-known tale that Cleopatra caused herself to be bitten by an asp.

29. **deliberata...ferocior**, 'more proud than ever when she had resolved to die.' *delib. morte* is abl. abs.

30. **Liburnis**, dat. after *invidens*: 'begrudging the fierce Liburnians.' Some edd. however regard *Liburnis* as abl. of *Liburnae* i.e. 'Liburnian ships' (cf. *Epod.* I. 1), notwithstanding the epithet *saevis*.

31. **privata**, 'dethroned,' 'unqueened.'

deduci is direct obj. to *invidens*: 'begrudging that she should be led.'

32. **non humilis**, 'haughty,' cf. I. 18. 9 *non levis*.

triumpho is usually taken as abl.: 'that she should be dragged unqueened in the insolent triumph.' Kiessling, however, regards it as dat. after *deduci*, 'be dragged *to* the triumph,' like *compulerit gregi* in I. 24. 18.

Ode XXXVIII.

1. **Persicos apparatus**, 'Persian kickshaws.' Apparently scents and ointments are meant: cf. III. 1. 44 *Achaemenium costum*. Both Page and Kiessling note that the *ad-* of *apparatus* and *allabores* suggests the idea of excess.

puer is addressed to the slave who waits at table.

2. **philyra**, 'bast.' *philyra* is properly the Greek name of the lime-tree, called in Latin *tilia*. The inner bark of this tree was used for tying garlands, or sometimes the flowers were stitched on it (hence *sutiles coronae*).

3. **mitte** = *omitte*, cf. III. 8. 17.

quo locorum = *quo loco* only.

5. **myrto**, the plant sacred to Venus.

allabores, a word peculiar to Horace (used again in *Epod.* 8. 20). It is dependent on *curo*: cf. *volo facias* etc. 'I am particular that you do not trouble to add.'

6. **sedulus** with *allabores*.

7. **sub arta vite**. The vine is trained over a trellis, so that the leaves lie close together and make an arbour.

BOOK II.

Ode I.

To C. Asinius Pollio, poet, historian and statesman. He was born B.C. 76 and was a friend, in his youth, of the poets Catullus, Calvus and Cinna. He was consul B.C. 40 and as proconsul, next year, gained a triumph for his victory over the Parthini of Dalmatia. From this time he seems to have devoted himself to literature. His tragedies are highly praised by Vergil (*Eclogue* 8. 10) and his speeches by Quintilian, Seneca and Tacitus. At the date of this ode, he was composing a history of the civil wars, beginning from the year B.C. 60. It was in 17 books and appears to have been largely used by Appian. Pollio was rather an old-fashioned writer and was a very severe critic of his contemporaries. He found fault, for various reasons, with Cicero, Caesar, Sallust and Livy, and can hardly have liked Horace's Latinity, though he was a good friend to Horace himself. (*Sat.* I. 10. 85.) Out of the spoils of the Dalmatian war, he founded the first public library at Rome. He died B.C. 4.

Scheme. The civil war is thy theme, O Pollio, man of many talents. I think I hear the clatter and see the rage and sweat of battle. Surely some gods are wreaking their vengeance on us. What land or sea is not stained with our blood? But stay, my Muse: such tragic laments are not for thee.

Metre. Alcaic.

1. **motum,** 'turmoil.' The governing verb is *tractas* in l. 7.

ex Metello consule, 'beginning from the consulship of Metellus' i.e. B.C. 60, when L. Afranius and Q. Caecilius Metellus Celer were consuls. In this year, the first triumvirate, or agreement for the control of public affairs, between Pompey, Caesar and Crassus was formed. The agreement was for the purpose of united action against the senate, which refused to ratify certain acts and promises of Pompey. It secured to Caesar the consulship of B.C. 59 and that long proconsulship in Gaul which provided him with his military experience and his splendid army.

civicum, for *civilem*, cf. *hosticum* in III. 2. 6.

2. **bellique...modos.** It seems likely that the main themes of the history (*motum...bellique* etc....*ludumque...gravisque* etc.) are connected

by *-que*, and that *causas et vitia et modos* are details of the theme *bellum*: 'the causes and mistakes and methods (or phases) of the war.'

3. **ludumque**, cf. I. 2. 37, III. 29. 50.

4. **principum**, 'the foremost men,' cf. I. 2. 50 *n*. The *principes* here are Pompey, Caesar and Crassus.

5. **nondum expiatis.** Some editors infer, from these words, that this ode was written before the battle of Actium (B.C. 31), but Horace still looks for expiation in I. 2. 29, and that ode appears to have been written in B.C. 28. Civil strife is not expiated till its bad consequences have passed away.

6. **periculosae...doloso.** The point of these lines is that a history of such momentous times might renew old political strifes.

opus, used of a literary task or theme by Tacitus, *Hist.* I. 2 *opus aggredior opimum casibus* etc.

aleae, 'throws,' as if the historian 'staked his reputation' on every page. So many men of both parties still survived in Rome that Pollio's work would be jealously criticised.

7. **incedis per ignis...doloso.** A proverbial expression for a dangerous undertaking. Cf. Propertius I. 5. 5 *ignotos vestigia ferre per ignes.*

9. **paulum**, 'awhile' as in III. 11. 20.

severae Musa tragoediae, 'the muse of thy stately tragedy.'

10. **desit theatris**, 'be missed from the theatre,' a more delicate expression (as Kiessling remarks) than *absit.*

publicas res, 'the history of our state,' opposed to the *regum facta* which (as Horace says in *Sat.* I. 10. 43) were the theme of Pollio's tragedies.

12. **repetes**, 'you can resume,' a permissive future, like *laudabunt alii* in I. 7. 1.

Cecropio coturno, abl. of 'attendant circumstances' (Roby § 1250) like the abl. with *opus* and *usus*. *Cecropio* is 'Attic,' from Cecrops, an ancient king of Attica. *cothurnus* is the 'buskin,' a heavy boot worn by the actors of Greek tragedy and so used often, by metonymy, for tragedy itself. Similarly *soccus*, properly a slipper worn by comic actors, was used for comedy, cf. *Ars Poetica* 80, where it is said (of iambic metre) *hunc socci cepere pedem grandesque cothurni.* Cf. Milton's 'To the well-trod stage anon, If Jonson's learned sock be on' (*L'Allegro* 131) and 'the buskin'd stage' (*Il Pens.* 102).

13. **insigne...reis.** Out of eleven speeches of Pollio's, the titles of which are known, nine are speeches in defence of accused persons.

maestis. Defendants in Greek and Roman trials were wont to put on mourning and make piteous appeals to the clemency of the jury.

praesidium, vocative, in app. to *Pollio.* Cf. I. 1. 2.

14. **curiae**, 'the senate.'

16. **Delmatico ..triumpho.** Pollio obtained a triumph in B.C. 39 for successes over the Parthini, an Illyrian tribe.

17—24. Seneca says that Pollio was the first author who invited his friends together to hear extracts from his forthcoming literary works. (This was afterwards the regular fashion in Rome.) Wickham and Kiessling suggest that Horace is here alluding to certain choice extracts from the history which Pollio had read at such an assembly. Hence *iam nunc* and the repetition of *iam* in these stanzas, as if the poet were following the recitation with breathless interest.

cornuum. The *cornu* was a curved horn, quite distinct from the *tuba*, which was straight, and the *lituus*, which was bent at the wider end. It is likely (cf. I. 1. 23) that the *tuba* belonged to infantry and the *lituus* to cavalry, but it would seem that the *cornu* belonged to infantry too. Vegetius says *quoties movenda sunt signa, cornicines canunt: quoties autem pugnatur, et tubicines et cornicines pariter canunt.* (See Smith's *Dic. of Antiq.* 3rd ed. s.v. *Exercitus*, p. 801.)

18. **perstringis**, 'you grate upon,' *stringere* is 'to scrape,' 'peel.'

strepunt. The *lituus* was somewhat shrill.

20. **equitumque vultus.** Plutarch (*Caesar* 45) says that Pompey's horsemen 'would not face the steel but turned about and wrapped themselves up to save their faces.' They feared disfigurement, for it was known that Caesar had ordered his men to aim at their faces.

21. **audire.** Horace seems actually to hear the words of command. Bentley wished to read *videre*, for the next line describes the appearance, not the voice, of the generals. But the incongruity is really effective, as a sign of Horace's excitement. 'I hear the generals. Here they come, all dust-begrimed!'

22. **pulvere**, cf. *pulvere Troico nigrum Merionen* in I. 6. 14.

23. **cuncta terrarum subacta**, 'the downfall of all the world,' the same crash which is described below (l. 32) as *Hesperiae sonitum ruinae.* For the participle cf. I. 13. 19 *n.* and for *cuncta terrarum* cf. *acuta belli* IV. 4. 76 and *amara curarum* IV. 12. 19.

24. **atrocem**, 'stubborn.' Cato the younger committed suicide at Utica on hearing the news of the battle of Thapsus. His death was a favourite example of Roman stoicism, cf. I. 12. 28.

25. **Iuno.** Astarte or Ashtoreth, the patron goddess of Carthage as of other Phoenician cities, was identified by the Romans with Juno, bearing the special title *Caelestis.* In the *Aeneid*, the hostility of Juno to Aeneas is due not only to her predilection for Carthage and Dido but also to her earlier hatred of Troy.

amicior (like *pinguior* in l. 29) is intensive, not strictly comparative.

26. **inulta ..tellure**, 'from the land that they could not defend.' *inulta* takes the place of an adj. in *-bilis*, cf. *Introd.* p. xxiv.

cesserat. The Romans, before the final assault on a town, used to call on its gods to desert it. After capturing a town, they frequently

removed its objects of worship to Rome. See the case of Veii in Livy V. 22. Servius (on *Aeneid* XII. 841) says that, in the Third Punic War, Scipio transferred a statue of Juno from Carthage to Rome.

27. **victorum nepotes.** Commentators cite this notable instance. Q. Metellus Scipio, the grandson of Q. Metellus Numidicus who conquered Jugurtha, killed himself in Africa after the battle of Thapsus.

28. **rettulit,** *re-* in comp. often has the sense of 'duly,' cf. *redde Iovi dapem* in II. 7. 17.

Iugurthae. Jugurtha was starved to death in prison B.C. 104.

29. Two questions are ingeniously combined. 'What plain is not enriched with our blood and does not, by its tombs, bear witness to our impious battles?'

30. **impia,** because fratricidal.

31. **Medis.** The Parthians, as in I. 2. 51, named here both because they were very remote from Italy and also because they were implacable enemies of Rome and would exult in her disasters.

32. **Hesperiae** (adjective), 'Italian,' but its etymological sense is 'western' so that it contrasts forcibly with *Medis.*

33. **gurges** appears to mean 'strait,' the allusion being to the naval battles of B.C. 36 in or near the straits of Messina, and to the battle of Actium. The word *gurges* is sometimes applied to an open sea (as *Carpathius gurges* in Verg. *Georg.* IV. 387), but the name is appropriate to a strait with its violent currents, and we require some distinction between *qui gurges* and *quod mare* of l. 34.

34. **Dauniae,** properly 'Apulian' (cf. I. 20. 14), but here 'Italian' (by metonymy of 'part for whole').

37. **ne retractes,** 'lest you should resume,' probably not prohibitive but cf. I. 33. 1 *n.*

38. **Ceae neniae,** 'the Cean dirge,' alluding to the dirges (*θρῆνοι*) composed by Simonides of Ceos, a contemporary of Pindar (say B.C. 520–450). Perhaps we should translate (as Kiessling suggests) 'the Cean dirge-goddess,' for there was a goddess Nenia at Rome, who had a shrine before the Viminal gate.

munera, 'the office' (as *supra* l. 11) abandoned by Simonides.

39. **Dionaeo sub antro,** 'in the grotto of Venus.' Dione was the mother of Venus.

40. **leviore plectro,** cf. *maiore plectro* in IV. 2. 33. The abl. belongs to *quaere*: 'seek your tunes with lighter quill.' The lighter *plectrum* would produce softer and more rapid notes in straying over the strings.

Ode II.

To C. Sallustius (or Salustius) Crispus, the great-nephew and adoptive son of Sallust the historian. Like Maecenas, he declined rank and office, but was nevertheless a very powerful personage and enjoyed a close intimacy with Augustus. He died at a great age in A.D. 20. He was very rich and generous.

Scheme. Money, as you know, Sallust, was made to be used, not buried. The generosity of Proculeius wins him undying fame. Conquer avarice and your sway will be wider than many provinces. Give in to it and it will grow worse and worse. Happiness belongs not to kings but to him who is indifferent to riches.

The ode represents that small portion of Stoicism which Horace combined with his Epicureanism. On the date, see l. 17.

Metre. Sapphic.

1—4. The meaning of the text as it stands is: 'There is no brightness in silver when buried in the hoarding earth, (as you know) Sallust, who hate all bullion unless it shines with moderate use.' But the language is obscure and weak too, for *nisi* is wholly dependent on *inimice* and the point of the stanza, which lies in *nisi...splendeat usu*, is not delivered by Horace himself but put as an opinion of Sallustius. Prof. Housman's suggestion *minimusque* gives much better sense: 'Silver has *no* lustre when buried in the hoarding earth (i.e. the mine) and *very little* when smelted, unless it shines with moderate use.' (Prof. Housman's other conjecture *minuitque* involves a doubtful use of *minuit* and is less likely.)

avaris. If *inimice* is read in l. 2, then *argento* stands for money and *avaris terris* is a kind of hypallage for 'underground hoard.' But if *minimusque* is read in l. 2, then *argento* stands for 'silver ore' and the earth is called *avara* in the sense of 'hard-gripping,' or 'capacious' (cf. *avaro mari* in III. 29. 61). This latter sense is the more probable because Horace seems to be translating a Greek proverb *οὐκ ἔστ' ἐν ἄντροις λευκός, ὦ ξέν', ἄργυρος* (Plut. *de vit. pud.* III. p. 148). Cf. also III. 3. 49 *aurum irrepertum* etc.

2. **terris.** Again, if *abdito* means 'put away,' then *terris* may be dative (cf. *lateri...abdidit ensem* in *Aeneid* II. 553). But if *abdito* means merely 'concealed,' *terris* is ablat.

lamnae (syncopated from *lamina*, cf. *puertiae* in I. 36. 8) means properly a 'thin plate' of metal but obviously refers here to worked silver, whether as ingots or plate or coin.

3. **Crispe Sallusti.** For the inversion of names cf. *Hirpine Quinti* in II. 11. 2.

5. **Proculeius.** C. Proculeius Varro Murena was brother to Terentia, Maecenas' wife, and to L. Licinius Murena (addressed in II. 10. 1). Porphyrion (*Introd.* p. xxxvi) says he had another brother called Scipio (perhaps we should read *Caepio*) and that, when his brothers had lost their all in the civil war, he divided his property with them.

extento aevo, 'with lifetime far prolonged' by fame.

6. **animi**. Roby (*Lat. Gr.* § 1320) describes this genitive as that of '*the thing in point of which* a term is applied' (cf. I. 20. 1 *n.*). It is not here connected with the locative *animi* (as in *anxius animi* etc.) but is imitated from such Greek constructions as ζηλῶ σε τοῦ νοῦ. In IV. 13. 21 *nota dotium gratarum* is parallel, if that reading is correct.

in fratres animi paterni, cf. IV. 4. 27 *paternus In pueros animus Neronis*.

7. **aget**, 'shall bear him on.'

pinna metuente solvi, 'with undrooping wing.' For *metuente* cf. III. 11. 10 and Verg. *Georg.* I. 246 *Arctos Oceani metuentes aequore tingi*. *solvi* means 'to be relaxed,' 'to droop.'

9—12. For the Stoic sentiment cf. *Epist.* I. 1. 106 *sapiens uno minor est Iove, dives, Liber, honoratus, pulcher, rex denique regum.*

9. **regnes**, addressed to the reader, not specially to Sallustius.

domando = *si domueris*, cf. II. 10. 2, 3.

10. **Libyam**, a land of huge farms, cf. I. 1. 10.

11. **iungas** as possessor.

uterque Poenus, i.e. the Carthaginians of Africa and those of *Carthago Nova* in Spain.

12. **uni**, sc. *tibi*. *serviat* 'were your slaves,' working on your farms.

13. The point is that avarice increases by indulgence like dropsy. Cf. III. 16. 17 *crescentem sequitur cura pecuniam Maiorumque fames.*

hydrops, the disease, is a proper nominative to *crescit* but not to *pellit* in next line. In Greek ὕδρωψ is used both of the disease and of the patient.

15. **venis**. The ancients seem to have regarded drinking as directly filling the veins. Cf. Verg. *Georg.* III. 482 *venis omnibus acta sitis.*

albo, often used of a sickly whiteness Cf. *Epod.* 7. 15.

17. **redditum...Phraaten** (governed by *eximit*). Phraates (or Prahates) IV., King of Parthia, recovered his throne from Tiridates early in B.C. 26. See I. 26. 3–5 *n.*

Cyri solio. Horace as usual identifies the Parthians with the Persians and Medes (I. 2. 22 and 51) over whom Cyrus was king (B.C. 560–529).

18. **dissidens plebi**, 'disagreeing with the vulgar.'

beatorum. 'Fortunate' is the best equivalent, for *beatus* means 'wealthy' as well as 'happy.' For the synaphea (or connexion of two lines) which permits the elision of the last syllable in this word, see *Introd.* p. xxvi.

19. **virtus**, the Stoic ἀρετή, which, according to Cicero (*Tusc.* IV. 15. 34), *brevissime recta ratio dici potest.*

20. **dedocet**, 'unteaches.' Cf. *dediscere, dedignari, desipere* etc.

21. **vocibus**, 'terms.'

regnum...deferens. Cf. the passage quoted on ll. 9—12 and also *Sat.* I. 3. 125 *dives qui sapiens est Et sutor bonus et solus formosus et est rex.*

diadema, properly a blue band, variegated with white spots, which encircled the tiara of Persian kings. See Smith's *Dict. of Antiq.* 3rd ed. s. v.

tutum...propriamque, 'a realm and crown unassailable and a laurel all his own.'

uni quisquis, 'to him alone, whosoever he is who.'

23. **irretorto**, a substitute for an adj. in *-bilis* (cf. *Introd.* p. xxiv), 'an eye that will not turn to look twice.' The word is only used here.

24. **acervos**, piles of wealth.

Ode III.

To Q. Dellius, another member of the same noble circle to which Pollio, Sallustius and Proculeius belonged. He was a very fickle politician and had earned, from the rapidity with which he changed sides in the civil war, the nickname of *desultor*, a trick-rider in the circus who leapt from one horse to another. He became an intimate friend of Augustus.

The lost Blandinian MS. V. (see *Introd.* p. xxxvii) had *Gelli* for *Delli* in l. 4. This Gellius might be L. Gellius Publicola, who was consul B.C. 36 and was related to Messala Corvinus (see III. 21) a friend of Horace and a man distinguished both in politics and in literature.

Scheme. Preserve equanimity alike in prosperity and in adversity, Dellius. For you must die, whatever luck befalls you in life. Why waste the chances of pleasure that you have? You will soon have to leave the enjoyments that wealth offers and, whether rich or poor, you cannot avoid the day when death shall claim you.

This is the Epicurean supplement to the Stoicism of the Second Ode. Be not greedy after riches, says the Stoic, but enjoy yourself while you may, says the Epicurean.

Metre. Alcaic.

1. **aequam...arduis.** The 'even' mind and the 'up-hill task' are purposely contrasted.

3. **temperatam.** Kiessling regards this as adjectival: 'Keep the even mind which you have likewise checked' etc. But it is better to treat the stanza as two sentences, viz. *memento servare aequam* etc.: and *non secus* (*memento servare*) *temperatam* etc.

4. **moriture** = *cum moriturus sis*. Cf. I. 28. 6.

5. **seu...seu**, dependent on *moriture* = 'for you must die whether... or...'

6. **in remoto gramine.** Cf. *in reducta valle* I. 17. 17. Retirement

was essential to Horace's happiness. Cf. *Epode* 2, beginning *Beatus ille, qui procul negotiis* etc.

per dies festos probably means 'every holiday,' as *per autumnos* in II. 14. 15 and *per exactos annos* in III. 22. 6. *Dies festi* are the same as *dies feriati* and formed part of the *dies nefasti*, on which no legal business could be conducted. They are marked NP in the calendars (meaning perhaps *nefastus feriae publicae*) and there were between 60 and 70 such days in the year in Horace's time, besides the various *ludi*, which lasted many days together, especially in autumn. (Soltau, *Römische Chronologie*, p. 103.)

8. **interiore nota**, 'an old brand.' Each amphora in the *cella* was inscribed with the date of the vintage and other particulars about the wine. These are the *nota*. The older amphorae were further back, *interiores*, in the cella than the newer.

9. **quo**, 'to what purpose.' Cf. *Epist.* I. 5. 12 *quo mihi fortunam, si non conceditur uti?*

alba, contrasting with the dark pine.

10. **amant**. Cf. *hic ames dici pater* I. 2. 50. The trees themselves delight in making life pleasant to us.

11. **quid...laborat**, 'why does the streamlet work so hard' etc. The point again is that all nature is taking trouble to charm us. Let us then respond to her invitation.

13. **brevis**, 'short-lived.' Cf. *breve lilium* in I. 36. 16.

15. **res**, 'fortune,' including not only money, but leisure and opportunity.

aetas, 'age,' i.e. youth.

16. **fila trium sororum** are equivalent to 'life.' The three Fates, Clotho, Lachesis and Atropos, were imagined to spin one thread for each man's life. When Atropos cut it, the life stopped. Possibly, however, *res* is 'wealth,' *aetas* 'life' and *fila* 'fortune,' for a man's fortune was sometimes said to depend on the quality of his thread. Cf. Ben Jonson on Bacon:

> 'Whose even thread the Fates spin round and full
> Out of their choicest and their finest wool.'

17. **saltibus**, 'pasture-lands,' in which Romans took especial pride. Cf. *Epist.* II. 2. 177 *quid vici prosunt aut horrea quidve Calabris Saltibus adiecti Lucani, si metit Orcus Grandia cum parvis?*

domo, 'your town-house,' opp. to *villa* 'your country-house.'

21—24. The construction is *nil interest divesne* (*sis*) etc., *an moreris* etc.

21. **dives, prisco ab Inacho** are (as Kiessling says) both predicative to *natus*. *prisco ab Inacho* by itself means 'descended from ancient Inachus.' Cf. *Aeli vetusto nobilis ab Lamo* in III. 17. 1. The verb to this clause must be supplied from *moreris* in l. 23.

Inacho. The mythical first king of Argos and father of the Argive nation: cf. III. 19. 1.

23. **sub divo**, 'in the open air,' 'roofless.' Cf. III. 2. 5 and *sub Iove* in I. I. 25.

moreris, 'you linger wearily,' waiting for death.

24. **victima**, probably vocative, like *moriture* in l. 4 and with the same sense, *cum victima sis*. For the sense cf. I. 28. 20 *n.*: for the case *praesidium* in II. I. 13.

25. **eodem**, 'to the same place.'

cogimur, 'we are driven in a flock.' Cf. *nigro compulerit gregi* in I. 24. 18.

26. **versatur urna** refers to an ancient method of casting lots. Potsherds or pebbles (marked somehow or inscribed with names) were placed in a helmet or other vessel. The vessel was then violently shaken till one lot fell out. (See *Iliad* III. 316 and VII. 175.) Cf. III. I. 16 *omne capax movet urna nomen*.

serius ocius, 'sooner or later.' Cf. *velim nolim*.

28. **cumbae**, dat. after *impositura*.

Ode IV.

To Xanthias, a Phocian, described in some MSS. as an *iatraliptes* or 'salve-doctor.' It is impossible to say whether the name is a pseudonym or belonged to a real person of Horace's or some earlier time.

Scheme. Be not ashamed, Xanthias, of loving a slave-girl. Achilles, Ajax and Agamemnon set you the example. Perhaps she is of noble birth. Her behaviour shows that she does not come from the lowest classes. Any way, she is pretty: though you need not be jealous of me for saying so.

The ode is clearly ironical.

Metre. Sapphic.

2. **Xanthia Phoceu.** The Latin adj. from *Phocis* is either *Phocensis* or *Phocius* or *Phocēus* or *Phocaicus*. The Greek form *Phoceus* (dissyllable, as also in Lucan III. 697) is not noticed in the Lexx. It is odd that the man should be *addressed* by a title derived from his place of birth, though Horace often uses such titles in speaking of a third person: e.g. *Opuntiae frater Megyllae* in I. 27. 10. Ritter suggests that the *frater* of that passage is perhaps identical with the Xanthias of this, but if so, Xanthias should be a Locrian, not a Phocian.

prius, 'before you.'

insolentem, flushed with victory.

3. **Briseis** was the captive girl whom Agamemnon took away from Achilles. Hence arose that 'wrath of Achilles' which is the subject of the *Iliad*.

Wickham well points out the artful juxtaposition of words in these two stanzas: *insolentem serva—captivae dominum—fessis leviora—Pergama Grais*.

niveo colore, with *movit* as abl. instr.

6. **Tecmessa** does not appear in Homer, but she has a leading part in Sophocles' tragedy *Ajax*.

7. **arsit** with love. Cf. *calet*, *tepebunt* (also with abl.) in I. 4. 19, 20.

8. **rapta.** Agamemnon carried away Cassandra, daughter of Priam, to Argos.

9. **barbarae**, in the Greek sense of 'foreign,' i.e. Trojan.

10. **Thessalo**, Achilles, who came from Phthia in Thessaly.

ademptus Hector, 'the loss of Hector.' Cf. note on *divulsus amor* in I. 13. 9.

11. **tradidit** is practically equivalent to *reliquit*. Kiessling quotes Ovid, *Met.* IV. 337 *loca...haec tibi libera trado.*

leviora tolli, 'more easy of destruction.' Cf. *Introd.* p. xxiii.

12. **Pergama**, the citadel of Troy. The number of Greek words and names in these first three stanzas suggests that they are a very close translation from some Greek original.

13—20. These stanzas are, as Dr Postgate suggests, a humorous descending climax of which the steps are

(1) Her parents may be rich.

(2) At any rate, they are of royal lineage and have come down in the world.

(3) At least, she does not belong to the criminal classes.

To these the last stanza perhaps adds a fourth step :

(4) Anyway, she is tolerably pretty, though you need not be jealous of me on her account.

Here are four reasons for loving her, and if one will not do, another will.

13. **nescias an...beati.** 'You could not tell (if you enquired, or if you were asked) whether her parents are a credit to you by their wealth.' Possibly, however, *nescias* is concessive : 'granted that you don't know' etc. See Roby *L. G.* §§ 1621, 1622. *nescias an* has nothing to do with the idiomatic use of *nescio an*, 'I am inclined to think,' which use is entirely confined to the first person singular.

beati (predicative), 'wealthy' : as in I. 29. 1.

14. **flavae**, 'fair-haired' as in III. 9. 19.

15. **regium certe genus.** It would seem that slave-girls in Rome always pretended that they were of noble birth in their own country.

Probably *genus* is accus. to *maeret* : 'she mourns a royal race and the fact that her gods are unkind,' cf. II. 9. 19–21 *cantemus Augusti tropaea Medumque flumen volvere* etc. But possibly we should supply *est* with *regium*. 'Her race is at any rate royal and mourns the cruelty of its gods,' who have allowed it to come down in the world. Another alternative, suggested by Kiessling, is to take *iniquos*, by a kind of zeugma, with both *genus* and *penates* : 'she mourns (the uselessness of) her royal birth and the unkindness of her family gods.' But such difficult Latin as this is unsuited to a playful poem.

17. **de sc. pl. dilectam.** *dilectam*, as Bentley suggests, retains much of its etymological sense of 'chosen' so that *de plebe* can be attached to it. 'Chosen for your love out of the miscreant crowd.'

20. **pudenda**, sc. *tibi*. For the abl. cf. *edite regibus* I. I. I.

21. **vultum**, 'looks.'

teretis, 'well-turned.' Cf. the note on *teretis plagas* in I. I. 28.

22. **integer**, either 'spotless' and so 'innocent,' cf. I. 22. I; or 'untouched' and so 'heart-whole,' cf. III. 7. 22.

fuge suspicari. Cf. *mitte sectari* I. 38. 3 *n*.

23. **trepidavit**, 'has made haste,' as if Horace himself was surprised at the flight of time: or 'has had hard work,' as if Horace were in feeble health.

24. **lustrum** was properly the purification with which the censors closed the quinquennial census. Hence years might be reckoned by *lustra*, and *lustrum* came to mean a period of five years.

As Horace was born Dec. 8, 65 B.C. this ode was written about the end of 25 B.C.

Ode V.

Scheme. Your Lalage is not yet old enough for love-making. She is but a child and wishes to sport with her playmates. But time will change her. Soon she will come to you of her own accord and you may love her more than ever you loved Chloris or Pholoe or Gyges.

Metre. Alcaic.

1—9. The comparison of a girl to a heifer or filly (as in III. 11. 9) was not unusual in ancient times. Ovid (*Her.* V. 117) speaks of Helen as *Graia iuvenca* and similarly Greek poets use πόρτις, μόσχος, πῶλος.

subacta cervice, 'with tamed neck.'

2. **munia comparis aequare**, 'to match the labours of a yoke-fellow' (Wickham), i.e. draw evenly with him. Cf. *ferre iugum pariter* in I. 35. 28.

5. **circa**, 'in and about.' Cf. I. 18. 2.

8. **vitulis**, 'calves,' younger than the *iuvenca*.

9. **tolle cupidinem** etc. The metaphor is suddenly changed to another equally familiar to Greek poets. Theocritus (II. 21) has both comparisons together: μόσχω γαυροτέρα, φιαρωτέρα ὄμφακος ὠμᾶς 'more skittish than a heifer, more shiny than an unripe grape.'

10. **immitis**, 'sour,' because unripe. Cf. *mitibus pomis*, *Epod.* 2. 18.

iam, 'in due time.' Cf. I. 4. 16, II. 20. 13.

12. **distinguet** etc. 'Motley autumn will stain the clusters dark with purple hue.'

Autumn is *varius* (as *mors* is *pallida*) because he makes the leaves

and fruits motley: so that *varius* is nearly equivalent to 'variegating.' (Cf. *Introd.* p. xxiv.) Some editors wish to take *varius purpureo colore* together, but this throws too much stress on *varius* and *autumnus* which are both in unemphatic positions.

distinguet means 'will set them off' against the leaves.

lividos by itself would mean 'dark-blue,' but here means only 'dark,' the specific colour being given by *purpureo*. Cf. Verg. *Georg.* IV. 274 *violae purpura nigrae*.

13. **iam te sequetur.** The metaphor of the *iuvenca* is resumed, as is shown by *proterva fronte* in l. 15.

ferox aetas, 'headstrong time.' Many edd. think it means 'her headstrong age,' but *aetas* must mean 'time' as nom. to *apponet* and *dempserit*.

14. **dempserit...apponet.** An illogical metaphor from the phases of the moon. The *days* themselves were regarded as added to the waxing moon and deducted from the waning moon. (Hence in Greece the last 10 days of the month were counted backwards.) So the years of youth were regarded as added till life is at the full, and the years of decline were regarded as deducted. Similarly in *Ars Poetica* 175 Horace speaks of *anni venientes* and *anni recedentes*.

Lalage's lover was obviously a man of middle age.

15. **proterva fronte petet**, 'with wanton forehead Lalage will butt her spouse' in play and without fear. Cf. *Aeneid* IX. 629 (*iuvencus qui*) *iam cornu petat* and the adj. *petulcus*.

17. **dilecta**, i.e. *dilecta a te tantum quantum non fuit dilecta Pholoe* etc.

Pholoe, mentioned also in I. 33. 9 and III. 15. 7 (here along with Chloris). She was apparently not one of Horace's flames, nor was Chloris, so that he is probably not the middle-aged lover of Lalage.

fugax, 'froward.'

19. **pura**, 'unclouded.' Cf. *sole puro* III. 29. 45.

renidet, 'shines reflected.'

22. **mire sagacis**, a sort of superlative, 'the shrewdest visitors.'

falleret, 'would escape,' 'would be unnoticed by' (I. 10. 16).

23. **discrimen**, 'the difference' between Gyges and the girls.

obscurum, with the ablative, 'obscured by.'

24. **ambiguo**, 'half-girlish' (Page).

Ode VI.

To Septimius, probably the same person for whom Horace wrote a letter of introduction (*Epist.* I. 9) to Tiberius and whom he describes as *fortem bonumque*.

Scheme. Septimius, dear friend who would go with me to savage

wilds, may I spend my declining years at Tibur or, if not there, at Tarentum, whither the rich soil and the warm winters attract me. Come there with me and you shall attend my death-bed.

The idea that the ode is playful, not pathetic, is developed in the notes on ll. 7, 21 and 23. It is observable that a similar ode of Catullus (11, beginning *Furi et Aureli, comites Catulli*) is certainly comic.

Metre. Sapphic.

1. **Gadis**, typical of remoteness: cf. II. 2. 10.

aditure = *qui aditurus esses*: cf. IV. 3. 20 *donatura, si libeat.*

2. **Cantabrum.** The Cantabri were a turbulent and savage tribe of N. Spain, who caused the Romans much trouble from B.C. 29 to B.C. 19 when Agrippa finally conquered them. Cf. III. 8. 22 and IV. 14. 41.

4. **aestuat.** Cf. *Syrtis aestuosas* I. 22. 5 *n.*

5. **Argeo p. colono.** Tiburnus or Tiburtus with his brothers (I. 18. 2 *n.*). For the dative cf. *Laconi regnata Phalantho* below, l. 11.

6. **senectae**, dative.

7. **modus**, 'end,' 'limit.' Cf. I. 16. 2 and *rapacis Orci fine* in II. 18. 30. The genitives *maris* etc. probably belong to *modus*, but *lasso* too might perhaps govern a gen. Cf. *fessi rerum* in *Aeneid* I. 178.

lasso. Some edd. take this seriously, as if Horace were ill and depressed and looked forward to an early death. But there are good reasons for thinking that the poem is merely playful, intended to mock the extravagant schemes of Septimius. Put shortly, the argument is as follows: 'Septimius, you would follow me to Gades or the Cantabri or Syrtes: but the journey to Tibur (a few miles) is quite enough of travelling and campaigning for me, for I am sick of them.' It is to be remembered that Horace was, at the time when this ode was published, only 41 (see *Introd.* p. xvii) and still far from *senecta*. The only dates when he was really weary of travelling and fighting were in B.C. 41 after Philippi and perhaps in B.C. 31 after Actium (*Introd.* p. xiii). If the ode had been written at either date, the allusion to *senecta* and approaching death would have been utterly absurd. But (like all the other odes) it was probably not written till B.C. 29 or later, when the Cantabri were in rebellion. Septimius, who wanted to see some military service (*Epist.* I. 9), had very likely asked Horace to join the expedition into Spain and to take him as a companion.

9. **unde**, i.e. from Tibur.

10. **pellitis ovibus**, dative after *dulce*. *pellitis* means 'clad in skins.' Varro (*de R. R.* II. 2) states that the sheep of Tarentum and Attica were so clad to keep their fleeces clean. Columella speaks of Tarentine sheep as *oves tectae.*

Galaesi, a river near Tarentum. Cf. Verg. *Georg.* IV. 126.

11. **Laconi Phalantho.** For the dat. cf. *regnata Cyro Bactra* in III. 29. 27.

Phalanthus, a Lacedaemonian, founded the colony of Tarentum

about B.C. 708 (after the first Messenian war). Hence *Lacedaemonium Tarentum* in III. 5. 56.

Horace again expresses his affection for Tibur and Tarentum in *Epist.* I. 7. 44 *mihi non tam regia Roma Quam vacuum Tibur placet aut imbelle Tarentum.*

13. **terrarum**, with *angulus*, 'nook.'

14. **Hymetto.** Hymettus is here put for 'honey of Hymettus' as in 16 *Venafro* for 'olives of Venafrum.' This is the figure called *comparatio compendiaria*, or abbreviated comparison, of which κόμαι Χαρίτεσσιν ὁμοῖαι 'hair like the Graces' (*Iliad* XVII. 51) is the stock example. There is another in II. 14. 28.

ridet. For the long final syllable, cf. I. 3. 26.

15. **decedunt**, 'give way to.' Cf. the similar use of *adsurgere* (with dat. 'to rise and make room for') in Verg. *Georg.* II. 98.

16. **baca**, 'the olive,' the noblest of berries.

Venafrum on the Via Latina, in the north of Campania. (*viridi* because of its olive-groves.)

Venafro is dat. as *certantem et uvam purpurae* in *Epode* 2. 20 shows. Cf. I. 1. 15 and 3. 13.

18. **brumas**. *bruma* is said to be a contraction of *brevima* (shortest day) an old superlative of *brevis*. Cf. *primus*, *summus*.

Aulon, a mountain in Calabria near Tarentum. This is an inversion of the same *comparatio compendiaria* that we saw in *Hymetto* l. 14, for *Aulon* means 'the grapes of Aulon.'

19. **Baccho**, dat. after *amicus*. Bacchus is called *fertilis*, because he makes the vines fertile. Cf. *varius Autumnus* II. 5. 12 *n*.

20. **invidet**, 'looks with envy on.'

21. **beatae**, 'favoured' with wealth and prosperity.

The emphasis on *ille* and *beatae* is important. Horace prefers *that* place and a *comfortable* stronghold to the wild fastnesses of Spain.

22. **arces**. Tarentum itself is situated on a rocky island. Its towering appearance is noticed by Verg. *Georg.* IV. 125 *sub Oebaliae turribus arcis* (al. *altis*).

ibi, emphatic, *there* and not in Spain.

23. **sparges**. This picture of Septimius weeping as he collects in an urn the warm ashes, all that remain of his deceased friend, is rather comic than pathetic. Probably Septimius, in offering to accompany Horace to Spain, had pointed out the advantage it would be to Horace to have a friend at hand in case of fatal accidents. Horace accepts his kind offer of assistance but appoints the funeral at Tarentum, not among the savages.

Horace had no superstitious dread of death. In his view, it was the end of pleasures and it was bound to come, and that was all that was worth saying about it. (See I. 4. 11; II. 9. 14. 18.) He wanted merely to live and die comfortably.

Ode VII.

Scheme. How did you get home again, Pompeius, oldest of my comrades? We were together at Philippi, but I escaped while you were dragged back into the storm of war. Well, here you are safe and sound, so let us celebrate the occasion with wine and feast.

Nothing more is known of this Pompeius. He probably returned to Rome about B.C. 29 when an amnesty was easily obtainable. Augustus says, in the Mon. Ancyranum, that after Actium, *omnibus superstitibus civibus pepercit.*

Metre. Alcaic.

1. **tempus in ultimum**, 'peril of death.' Catullus similarly uses *supremum tempus* and *extremum tempus.*

3. **redonavit,** used again in III. 3. 33, but not found elsewhere in Latin.

Quiritem, either 'a full citizen,' *capite non deminutum*, or 'a man of peace.'

4. **caelo,** 'clime.'

6. **morantem diem,** 'the tedious day.' The working-day, *solidus dies*, is meant. See on I. 1. 20.

The carousals here spoken of probably belonged to Horace's student-days at Athens.

8. **malobathro**, with *nitentis*: 'wearing a garland on my hair glistening with Syrian unguent.'

malobathrum, a corruption of the Indian name *tamâlapathram*, an ointment obtained from the leaves of a species of laurel.

9. **Philippos et celerem fugam**. There were two battles at Philippi, the first (in Oct. B.C. 42) when Brutus was victorious but Cassius was defeated and slain: the second (20 days later) when Brutus was routed.

10. **sensi,** 'I underwent.'

relicta non bene parmula. A comic reminiscence of Greek poets. In Greece, *ἀσπίδα ἀποβαλεῖν*, 'to throw away his shield' in panic flight, was the soldier's greatest disgrace: but Archilochus and Alcaeus and Anacreon all confess to having done it. (See, for instance, Herodotus V. 95: Liddell and Scott s. v. *ἀσπίς* and *Introd.* p. xxxix.)

parmula, a playful diminutive, 'my poor little shield' (Wickham).

11. **fracta,** sc. *est* as in II. 4. 15.

virtus in effect means 'braver men than I.'

minaces, 'those that threatened so high' (Wickham).

12. **turpe solum**, 'smirched their chins in the dust.' Cf. *Aeneid* XI. 418 *procubuit moriens et humum semel ore momordit.*

13. **Mercurius**. It was Mercury who conducted Priam unseen through the Greek camp (I. 10. 13–16), and Horace describes himself as *Mercurialis vir* (II. 17. 29).

14. **denso aere**, 'in a dense mist,' in which the gods usually wrapt those whom they wished to render invisible. Cf. *Aeneid* I. 411 *at Venus obscuro gradientis aere saepsit* and see *Iliad* III. 380, V. 344 etc.

15. **resorbens**, transitive, 'sucking you back.' For a similar metaphor cf. *Epist.* II. 2. 47 *civilisque rudem belli tulit aestus in arma.*

16. **fretis**, dat. like *caelo tuleris* in III. 23. 1.

17. **ergo**, 'well, after all,' continuing some unspoken thought, such as 'but here you are safe.' For a pathetic use of *ergo* in similar sense, see I. 24. 5.

obligatam, usually said of the person bound by vows: as in II. 8. 5.

redde, 'pay duly.' Cf. *rettulit* in II. 1. 28.

Iovi, to Jupiter, regarded as Ζεὺς σωτήρ, the saviour of Pompeius.

19. **lauru,** the proper tree for a poet's garden.

nec, not *neu* (cf. I. 11. 2, II. 11. 4), because this is not a separate command, but a continuation of the first.

21. **levia,** polished. **ciboria,** large cups, shaped like the pods of the *colocasia* or Egyptian bean.

Massico. Cf. I. 1. 19.

22. **exple,** 'fill to the brim.' The command is addressed to a slave, as in I. 19. 13, II. 11. 18.

23. **conchis.** Mussel-shells, or boxes like them, were used for holding ointments and other things, of which only a small quantity was usually required (*concha salis puri* in *Sat.* I. 3. 14).

quis, i.e. *quis puer?* addressed to the slaves. Cf. II. 11. 18, I. 19. 14.

24. **deproperare** (with *curat*). The *de-* is intensive: 'to prepare very quickly.' For the order of the words cf. *ore pedes tetigitque crura* in II. 19. 32 and the position of *facturus* in I. 22. 6.

apio. Cf. I. 36. 16.

25. **Venus,** the best throw with the four knuckle-bones, when each showed a different number from the rest.

arbitrum bibendi, συμποσίαρχος, whose duties were to regulate the strength and quantity of the wine. Cf. *regna vini sortiere talis* in I. 4. 18.

Edonis, Thracians, whose capacity for toping has been often mentioned. See especially I. 36. 14. The Thracians were quarrelsome over their cups (I. 18. 9, 27. 2) but it is not this *insania* which Horace proposes to imitate.

28. **furere.** Cf. *insanire iuvat* III. 19. 18 and *dulce est desipere in loco* IV. 12. 28.

Ode VIII.

To Barine, a coquette. Some MSS. have the heading *Ad Iullam Barinen*, which some editors believe to be a miswriting of *Ad Iuliam Barinen*, while others think that *Iullam* is the blunder of some monk who thought that *ulla* in l. 1 was part of the lady's name. She is not

mentioned elsewhere. The name *Barine* (a Greek feminine) implies that she was a freedwoman from Barium in Apulia.

Scheme. I would believe you, Barine, if I saw that you were ever punished for your perjuries. But the gods merely laugh at them and the throng of your lovers is ever increasing.

Metre. Sapphic.

N.B. This ode is a conspicuous example of the nicety with which Horace places emphatic words at the beginning or end of the line in Sapphics.

1. **iuris peierati**, 'oaths falsely sworn.' The expression is an invention of Horace's. *ius iurandum* is common enough for 'an oath,' but *ius iuratum* is not found.

3. **dente...ungui.** Here *nigro* evidently belongs to *ungui* as well as to *dente*, therefore *uno* belongs to *dente* as well as to *ungui*. The translation therefore is: 'If you were made less beautiful by one black tooth or one black nail.' The ablatives represent the measure. To take them as instrumental (*with* one black tooth etc.) would require stress on *nigro*, which has none. Some edd. render 'if you became black-toothed or less beautiful in one nail,' but there is a gross disparity in these punishments and besides, for this version too, *nigro* should be emphatic.

5. **crederem**, sc. *tibi*.

6. **votis** with *obligasti*. The *vota* are prayers for her own destruction, if she does not keep her promise.

7. **prodis**, 'walk abroad.' Cf. III. 14. 6.

8. **publica cura**, 'the general cynosure.' For *cura* cf. Verg. *Ecl.* X. 22 *tua cura, Lycoris*: and for *publica* Ovid *Met.* II. 35 where the sun is called *lux publica mundi*.

9. **expedit**, 'it positively does you good.'

opertos, 'buried.'

10. **fallere**, 'to deceive,' the person invoked being regarded as a judge. For oaths by a mother's ashes, cf. Propertius II. 20. 15 *ossa tibi iuro per matris et ossa parentis: Si fallo, cinis heu sit mihi uterque gravis.*

noctis signa, the stars. Cf. *Aeneid* VI. 458 *per sidera iuro, Per superos* etc.

13. **Venus ipsa.** Venus herself, who ought to protect your lovers, her votaries.

14. **simplices Nymphae**, 'the Nymphs, for all their guilelessness' (Wickham).

ferus et Cupido. Cupid, apparently, ought to be angry, because Barine is impervious to his shafts.

15. **ardentis**, 'red-hot.'

16. **cruenta.** The blood on the arrows has stained the whetstone.

17. **adde quod**, 'nay, more.'

tibi crescit, 'is growing up for your profit, is growing, I say, to be a fresh band of your slaves.'

18. **servitus** = *servi*, as *iuventus* often = *iuvenes*. The words *servitus nova* are predicative with the second *crescit*.

19. **impiae** = *periurae*.

22. **senes parci** are anxious for their sons, because Barine leads them into extravagance.

24. **tua aura**, either 'the breeze that favours you' (cf. *incerta Cupidinis aura* in Ovid *Am.* II. 9. 33) or 'the breeze of your favour' (cf. *popularis aura* in III. 2. 20). The elaborate metaphor in I. 5 supports the second version. Most editors take *aura* to mean 'the whiff of you,' a coarse expression and hardly congruous with *retardet*.

Ode IX.

To C. Valgius Rufus, an elegiac and epic poet who belonged to Maecenas' literary circle (*Sat.* I. 10. 82). He is said to have been consul in B.C. 12.

Scheme. Winters and storms come to an end at last, Valgius. Why do you not make an end of weeping? Cease your lamentations and let us sing rather of the triumphs of Augustus.

Metre. Alcaic.

1. **hispidos**, 'squalid,' but made so by the *imbres*.

2. **Caspium**. It is evident from this passage and ll. 21–24 that the ode was written at a time when the Caspian and Armenia were a general subject of conversation in Rome. See the concluding note.

3. **inaequales**, probably 'gusty.' Many editors take the word transitively (*Introd.* p. xxiv) as 'making uneven,' 'roughening.' This sense, however, adds nothing to *vexant*.

4. **Armeniis in oris**. Many of Antony's troops perished of cold during the expedition into Armenia of B.C. 35.

5. **iners**, cf. *pigris campis* in I. 22. 17.

7. **Gargani**. Mons Garganus was a thickly wooded promontory in Apulia.

laborant, 'groan' as in I. 9. 3.

9. **tu semper**, strongly opposed to *non semper imbres* in l. 1.

urges, 'harp upon' is perhaps the nearest English equivalent. Cf. Propertius V. 11. 1 *desine, Paulle, meum lacrimis urgere sepulcrum*.

10. **Mysten**, a favourite boy-slave who had died.

Vespero surgente...**fugiente solem**. The expression is careless, for *Vesper* (the planet Venus), being very near the sun, does not rise in the evening or set in the morning. *surgente* must mean 'coming into view' and *fugiente* 'fading before.'

11. **amores**, 'yearnings.' The plural applies really to Valgius' love-poems.

13. **aevo**, 'lifetime' as in I. 12. 45, II. 2. 5.

functus. Nestor, king of Pylos, who was fabled to have lived three lifetimes (*Odyssey* III. 245).

14. **Antilochus** was slain by Memnon, while he was defending his father Nestor. The tale is not in the Iliad, but is mentioned in the Odyssey (IV. 187) and is told at length by Pindar (*Pyth.* VI. 28).

15. **impubem**, introduced, like *amabilem* in l. 13, to show that Nestor and Priam had the same reason for weeping that Valgius had.

parentes, Priam and Hecuba.

16. **Troilon**, slain by Achilles: '*infelix puer atque impar congressus Achilli*,' *Aeneid* I. 475. His death was the subject of one of the paintings that Aeneas saw at Carthage.

17. **mollium querellarum**. For the gen. (imitated from Greek) cf. *abstineto irarum* III. 27. 69 and see *Introd.* p. xxii.

19. **nova Augusti tropaea**. This ode was certainly written in or after B.C. 27, when Octavian first (Jan. 17) received the cognomen of Augustus. *tropaea* means a triumphal *monument*, not a victory or triumph. See further below.

20. **Niphaten**, properly a mountain-range in Southern Armenia, containing the source of the Euphrates and Tigris. It may be called *rigidus* from its glaciers: but Vergil (*Georg.* III. 30) seems to have mistaken it for a river as Lucan and Juvenal certainly did. Probably Horace did too.

21. **Medumque flumen**, probably the Euphrates. For *Medus* cf. *Medus acinaces* I. 27. 5 and *Marsus aper* I. 1. 28.

The sense of *cantemus* is slightly altered here, for *cantemus tropaea* etc. and *cantemus flumen volvere vertices* etc. are not parallel constructions.

23. **Gelonos**, 'and how the Geloni roam on horseback within fixed bounds on narrower plains.' The *Geloni* were a Scythian tribe, related to the Cossacks of the Don.

24. **exiguis**, 'narrow' because *intra praescriptum*. For the abl. see II. 1. 12 *n.* and 7. 16.

Note on the Historical Allusions.

Those critics who think that the First Three Books of the Odes were published in B.C. 19 and not in B.C. 23 (*Introd.* p. xvii) rely much on this ode. They assume that the *nova tropaea* of Augustus refer to his recovery of the Roman standards from the Parthians in B.C. 20 and that the allusions to Niphates etc. refer to the expedition of Tiberius into Armenia in the same year.

There is, however, strong evidence that the reference is to events of B.C. 25. In that year (as we learn from Dion Cassius LIII. 25, 26) Augustus received some extraordinary honours. He had crushed (by his lieutenants) the Cantabri and the Salassi, an Alpine people. Also

M. Vinicius, having conquered certain Celtic tribes, surrendered the title of Imperator to Augustus. For these victories a triumph was offered to Augustus, but he refused it. The senate thereupon decreed that a triumphal arch should be erected in his honour near the Alps and that he should be allowed to wear the triumphal robes and crown on the first day of each year. The arch may have been exchanged for that more elaborate monument (finished B.C. 7 or 6) which was always called *Tropaea Augusti* (Pliny *H. N.* III. 20. 136 and Ptolemy III. 1) and was still existing in the Middle Ages at Turbia (the name is a corruption of Tropaea) in Monaco. (Prof. Mommsen, however, believes that an arch was really erected and that it stands at Aosta. But the inscriptions on the arch at Aosta are entirely lost and there is no means of knowing its origin. See *C. I. L.* v. pp. 797, 907 and Mommsen, *Res Gestae*[2], p. 104.) However this may be, some monument was certainly projected in B.C. 25 and the formal language of *nova tropaea Augusti Caesaris* in Horace seems likely to refer to it. It should be added that, in B.C. 25, the temple of Janus was closed for the second time in the reign of Augustus and the fourth time in the history of Rome.

The precise meaning of the allusions to Armenia is not known, but there is evidence that important events took place in that part of the world in B.C. 25. There are extant coins bearing the inscription *Armenia Capta Aug. Imp. VIII.*, and Augustus was saluted *Imperator* for the eighth time in B.C. 25.

As to the Geloni, in the Monum. Ancyr. Augustus says (column V. 51–53) *nostram amicitiam ultro petierunt per legatos Bastarnae Scythaeque et Sarmatarum qui sunt citra fluvium Tanaim et ultra reges, Albanorumque rex et Hiberorum et Medorum.* These peoples are named in their geographical order from the Danube eastward across the Caucasus to Parthia. The Sarmatae are said to be identical with the Geloni. It happens that Orosius (VI. 21. 19) says that Augustus received an embassy of Scythians at Tarraco where he lay ill in B.C. 25, and it appears from the epitomes of Livy 134 and 135 that M. Crassus was fighting against the Bastarnae, Moesi and other peoples in their neighbourhood in B.C. 26 and 25.

On other allusions to the *tropaea* in literature of this date (e.g. Verg. *Georg.* III. 30–32 and Propertius IV. 8. 34) see *Classical Review* IX. p. 303. It is noticeable that the next ode is addressed to Varro, whose victory over the Salassi was one of the great events of B.C. 25. This thread of connexion between the odes is quite Horatian (*Introd.* p. xxxii).

Ode X.

To L. Licinius Murena, adopted by A. Terentius Varro and therefore properly called A. Terentius Varro Murena. By this adoption, he became brother to Terentia, wife of Maecenas, and to Proculeius (named in II. 2. 5). He conquered the Salassi, an Alpine tribe, in B.C. 25 and founded the colony of Augusta Praetorianorum (now Aosta). In B.C. 22 he conspired against Augustus with Fannius

Caepio and was therefore put to death. Dion Cassius specially mentions his insolence, at which Horace perhaps is hinting in this ode.

Scheme. Steer a middle course, Licinius, and study the golden mean. Those that stand highest fall with the greatest crash. The wise man looks forward to a change of fortune and is neither weighed down by adversity nor puffed up with prosperity.

Metre. Sapphic.

2. **urgendo**, 'pushing out into the high seas.'

3. **premendo**, 'hugging the dangerous shore.'

5. **auream**. The epithet may be applied to anything precious, perfect, exquisite: e.g. *mores aurei* in IV. 2. 23, *tempus aureum* (the golden age) in *Epod.* 16. 64: *aurea dicta* in Lucretius etc.

mediocritatem, 'the mean,' τὸ μέσον, a favourite word with Aristotle, who contends (for instance) that any virtue is a mean between two vices, as bravery between cowardice and foolhardiness.

6. **obsoleti**, 'worn out,' 'ruinous.'

7. **invidenda**, i.e. likely to provoke jealousy, as in III. 1. 45.

8. **sobrius**. For the contrary, cf. *fortunaque dulci ebria* in I. 37. 11.

10. **casu**, 'crash.' The sentiment is imitated from Herodotus VII. 10. 5 where Artabanos warns Xerxes in similar terms. Horace gives no such warning against the opposite extreme, viz. of meanness.

13. **infestis, secundis**, dat. of *infesta*, *secunda* neut. plur.

14. **alteram**, 'the contrary.'

15. **informis**, properly 'shapeless.' Winter is so called because it smothers every outline in snow. Cf. Vergil *Georg.* III. 354 *iacet aggeribus niveis informis et alto Terra gelu.* See also *Introd.* p. xxiv.

reducit, 'brings in due order.' For *re-* see II. 1. 28 *n.*

17. **si male nunc**, sc. *est.* Cf. *bene est* III. 16. 43.

olim, 'anon': for *ollim* adv. from *olle*, the old form of *ille.* For the future tense cf. *Aeneid* I. 203 *forsan et haec olim meminisse iuvabit.*

18. **quondam**, 'sometimes,' as in *Aeneid* II. 367 *quondam etiam victis redit in praecordia virtus.* The adv. *quondam* is related to *quidam* as *quom* or *cum* to *qui.*

citharae, 'the slumbering muse of his lyre.' The objection to *cithara*, the reading of the best MSS., is, as Kiessling says, either that *Musam* = Apollo's muse, as if Apollo were a mere mortal, or else that silence is the normal condition of the muse.

20. **tendit**, 'stretches' i.e. aims. Cf. *sagittas tendere* I. 29. 9. The arrows of Apollo, according to Homer (*Iliad* I.), caused pestilence. *tendere* might perhaps mean 'to bend' (i.e. to string). This meaning is given by some edd. to *tendere barbiton* in I. 1. 34.

21. **rebus angustis** (abl. abs.) 'in straits of fortune' (Wickham), referring both to poverty and difficulty. Cf. *res angusta domi* (Juvenal III. 165) and the noun *angustiae.*

animosus full of *animi*, i.e. 'spirited.'

22. **appare**, 'show yourself.'

23. **contrahes**, 'you will take a reef in.'

vento nimium secundo, instrum. abl. with *turgida*.

Note.

The following quaint version of this ode was addressed by the Earl of Surrey to Sir Thomas Wyatt. It was printed in 1557 and is the earliest known translation of Horace into English verse.

'Of thy life, Thomas, this compass well mark:
Not aye with full sails the high seas to beat;
Ne by coward dread, in shunning storms dark,
On shallow shores thy keel in peril freat (damage).

Whoso gladly halseth (embraceth) the golden mean,
Void of dangers advisedly hath his home;
Not with loathsome muck as a den unclean,
Nor palace-like, whereat disdain may glome (scowl).

The lofty pine the great wind often rives;
With violenter sway fall turrets steep;
Lightnings assault the high mountains and clives (cliffs).
A heart well stay'd, in overthwartes deep,

Hopeth amends: in sweet, doth fear the sour.
God that sendeth, withdraweth winter sharp.
Now ill, not aye thus: once Phoebus to low'r,
With bow unbent, shall cease and frame to harp

His voice; in strait estate appear thou stout;
And so wisely, when lucky gale of wind
All thy puft sails shall fill, look well about;
Take in a reef: haste is waste, proof doth find.'

Ode XI.

To Quinctius Hirpinus, of whom nothing is known. Possibly *Epist.* I. 16 is also addressed to him.

Scheme. Dismiss thoughts of politics and business, Quinctius. Our youth is waning fast: why waste it on insoluble problems? It is better to lie in the shade and drink and listen to songs.

Metre. Alcaic.

1. **Cantaber.** The date is probably B.C. 25, when Augustus was called into Spain by a rising of the Cantabri.

Scythes. The reference is not now understood. See the last note on II. 9.

2. **Hadria divisus obiecto.** This is added to show the remoteness of the Scythian and so, by implication, of the Cantabrian. *obiecto* means 'lying in the way.'

3. **remittas**, 'drop,' 'leave off.'

4. **nec**, cf. I. 11. 2 *n*.

trepides, 'be anxious' as in III. 29. 32 and perhaps II. 4. 23. The original notion of 'hurry' accounts for *in u. um*.

in usum. *aevi* is objective gen. 'to make good use of a lifetime that needs so little' (for its proper use), cf. *purpurarum usus* in III. 1. 43 and Cicero (*Acad*. I. 6. 22) *cetera ad virtutis usum idonea*.

5. **aevi**, 'lifetime' as in II. 9. 13.

6. **levis**, 'beardless' and so 'sleek,' opposed to *arida canities* 'wizened old age.' Cf. *levis Agyieu* in IV. 6. 28.

8. **facilem**, 'ready,' 'easily wooed.' The phrase is repeated in III. 21. 4.

10. **vernis**, emphatic: 'flowers have not always the same glory that they have in spring.' For **honor** cf. *Epod*. 11. 6 (December) *silvis honorem decutit*.

rubens, predicative: 'with the same ruddy face.' Vergil (*Georg*. I. 431) says *vento semper rubet aurea Phoebe*, and apparently Horace means that storms pass, even as the spring passes.

12. **consiliis**, a good example of the construction ἀπὸ κοινοῦ (*Introd*. p. xxv), for *consiliis* may be taken either with *minorem* or with *fatigas*. Thus (1) 'Why do you weary your little mind with plans reaching far into futurity?' and (2) 'Why do you weary your mind unequal to the fatigue of plans reaching far into futurity?' are possible translations. *Minorem*, of course, means *imparem* 'overtasked,' 'too small.' *aeternis* does not mean 'everlasting,' but 'lasting an *aevum*' (i.e. a whole lifetime).

14. **sic**, 'just as we are.' **temere** 'without any fuss.' Cf. Gk οὕτως εἰκῇ (Plato *Gorgias*, 506 D).

rosa, 'in garlands.'

15. **canos**. Horace, who was not more than 40 when this ode was written, was *praecanus* 'white before his time.' (See *Introd*. p. xv.) The epithet gives special point to *dum licet* 'while we may,' for white hairs remind us that life is short.

17. **Euhius** a name of Bacchus, derived from the cry εὐοῖ, *euhoe*, of his worshippers. Cf. I. 18. 9 and II. 19. 5.

18. **edacis**, 'carking.' Cf. *mordaces sollicitudines* I. 18. 4.

quis puer. For the sudden address to the slaves cf. II. 7. 23. **ocius**, quicker than his fellows, 'quickest.'

19. **restinguet**, 'will allay.'

ardentis, 'heating.'

20. **praetereunte lympha**, 'with water from the brook.'

23. **incomptum...nodum**, cf. III. 14. 21.

Lacaenae more. Propertius (IV. 13 (14). 28) says that, in Sparta, *est neque odoratae cura molesta comae*. Cf. art. *Coma* in Smith's *Dic. of Antiq*. 3rd Ed.

Ode XII.

To Maecenas, for whom see I. 1 and *Introd.* p. xiii.

Scheme. You would not like the stirring history of our race or the feats of heroes to be told in lyric verse, Maecenas. The exploits of Caesar, too, you can tell yourself better in prose. No: my theme shall be the beauty and constancy and grace of Licymnia, whom you would not exchange for all the wealth of Orient. Cf. I. 6.

Metre. Fourth Asclepiad (*Introd.* p. xxx).

1. **nolis**, 'you would not wish.'

longa...Numantiae. Numantia, a stronghold of the Celtiberi in Spain, resisted the Romans for 10 years, but was ultimately taken by the younger Scipio in B.C. 133. Many of the inhabitants killed themselves rather than surrender.

2. **Siculum mare.** The reference is to the battles of Mylae (B.C. 260), Ecnomus (B.C. 256), and the Aegatian islands (B.C. 241) in the first Punic war.

4. **aptari**, 'to be set to the soft strains of the lute.'

5. **Lapithas**, cf. I. 18. 8.

nimium mero, 'made insolent with wine,' cf. *rebus secundis nimii* in Tacitus *Hist.* IV. 23. *nimius* literally means 'too big' and so 'puffed up.'

6. **Hylaeum**, one of the Centaurs who made a riot at the marriage of the Lapith Peirithous. Vergil also (*Georg.* II. 457) names him as *Lapithis cratere minantem.*

Herculea manu, cf. I. 3. 36 *n.*

7. **Telluris iuvenes**, the giants who tried to scale Olympus and whom the gods could not conquer without the help of a mortal. For this reason, Zeus asked for the assistance of Hercules.

unde = *a quibus*: cf. I. 12. 17 and I. 28. 28.

periculum gov. by *contremuit.* Cf. *Aeneid* III. 648 *sonitumque pedum vocemque tremesco.*

9. **Saturni veteris**, 'the shining halls of ancient Saturn' doubtless became the abode of Jupiter, but the expression suggests that Horace has made some confusion between the Titanomachia and the Gigantomachia. Saturn (or Kronos) with the Titans fought against Jupiter. After the deposition of Saturn, Jupiter fought against the giants.

tuque, 'and you yourself, Maecenas.' Servius (on Verg. *Georg.* II. 42) states that Maecenas wrote a history of Augustus, but we know nothing of it. For *-que* coupling a positive to a negative statement cf. I. 27. 16, II. 20. 4.

pedestribus historiis, 'prose,' imitated from the Greek πεζὸς λόγος.

11. **melius**, 'better' than I could in verse.

per vias, 'through the streets' of Rome, in a triumph.

13. **dulcis** with *cantus*, accus. plur.

Licymniae. Undoubtedly Terentia, the wife of Maecenas, is meant. Hence *dominae* 'my lady,' just as Maecenas is called *rexque paterque* in *Epist.* I. 7. 37.

14. **lucidum fulgentis**, 'flashing.' For the adv. cf. *Introd.* p. xxiv.

15. **bene** with *fidum*, 'wholly loyal.'

17. **quam nec dedecuit**, a litotes for 'who can with exquisite grace.'

ferre pedem, 'swing her foot in the dance.' **choris** refers to dancing in private houses.

18. **certare ioco** apparently means 'join in a rivalry of wit.' Cf. in Sallust (*Cat.* 25) the character of Sempronia who was *literis Graecis atque Latinis docta: psallere et saltare elegantius quam necesse est probae: ...posse versus facere, iocum movere, sermone uti vel modesto vel molli vel procaci.*

dare bracchia, 'join hands with.' The graceful movement of arms and hands was, to the ancients, a great charm of dancing.

19. **nitidis**, 'in sumptuous attire.' Cf. III. 24. 20.

sacro die. It is not clear what festival is meant. The *Matronalia* on March 1st were celebrated by matrons and virgins only. The festival was founded in honour of Juno Lucina, but it appears from Horace (*Carm. Saec.* 15) and from Catullus (34. 13) that Juno Lucina was identified with Diana. But virgins and matrons danced together at other festivals (e.g. the Hilaria on March 25th) and may have done so at the festival of Diana held on the Ides of August at her temple on the Aventine.

20. **Dianae celebris.** The epithet belongs to the temple rather than to the goddess: 'the sacred day when Diana's temple is thronged.' So Ovid has *celeberrima fontibus Ide* and *celeberrimus ilice lucus.*

21. **tu**, emphatic: in effect, 'do not *you yourself* think her a worthy theme for any poet?'

quae, 'the wealth which.'

Achaemenes, ancestor of the Kings of Persia, whose wealth was proverbial (cf. III. 9. 4). *Achaemenium costum* means 'Persian frankincense' in III. 1. 44.

22. **Mygdonias opes**, i.e. the wealth of Midas, who was a native of Mygdonia in Macedon and migrated to Phrygia. There was one Mygdon, a king of Phrygia, named in *Iliad* III. 18, but *Mygdonias opes* probably means 'the wealth of the Mygdonians,' cf. III. 16. 41.

23. **permutare**, 'take in exchange' with instr. abl. of thing given. See notes on I. 16. 25 and 17. 2.

24. **Arabum domos.** The wealth of Arabia was also proverbial: cf. *Arabum gazae* in I. 29. 1 and *thesauri Arabum* in III. 24. 2.

25. **detorquet**, 'turns her neck' but turns away her face.

26. **facili saevitia**, an *oxymoron. facili* means 'easily overcome.' Cf. *facilem somnum* II. 11. 8.

27. **poscente.** The usual renderings are either: (1) *poscente*

abl. abs. *te* being omitted—'when you ask': or (2) *poscente* gov. by *magis*, 'more than the asker.' The second is the more probable and is generally preferred, but it seems an awkward compliment. Hence Schütz proposes that *poscente=a poscente*.

gaudeat, subj. because *quae* is equivalent to *quod ea* 'because she prefers.'

28. **rapere occupet,** 'is the first to snatch.' Cf. I. 14. 2.

Ode XIII.

To a tree which, by its fall, nearly killed the poet.

Scheme. He was a rascal that planted thee and reared thee, to murder thy innocent owner. We are all of us content to guard against one form of death, while we neglect all the other dangers that beset us. How narrowly I escaped being sent suddenly to Proserpine and Pluto and the ghosts of the departed. I should have found Alcaeus and Sappho charming them all with their noble poesy.

The escape here commemorated is mentioned also in II. 17, III. 4 and III. 8. It happened apparently on the 1st March (III. 8. 1), but the year is not certain. It seems likely, from the allusions to Medes, Cantabri and Scythians, that III. 8 (which was written on the first anniversary of the accident) was written either in B.C. 28 or about the same time as II. 9, i.e. early in B.C. 24.

Metre. Alcaic.

1. **nefasto die**, 'a black day,' one of the *dies atri* or *relligiosi* (such as the second day of the month) on which it was unlucky to begin any undertaking.

2. **quicumque primum**, sc. *posuit*.

sacrilega, 'impious.' There was no impiety in rearing the tree, but the tree was accursed because the hand that reared it was that of an impious man. In effect 'It was a black day when you were planted, and an impious wretch that reared you.'

3. **in perniciem**, 'to be the destruction.' Cf. *iuvenescit in mea vota* IV. 2. 56.

4. **pagi**, 'parish' or commune. Horace's farm apparently lay in the *pagus* of Mandela (*Epist.* I. 18. 105).

5. **crediderim**, 'I could believe.' Roby *L. G.* § 1540, quoting, among other instances, *Ciceronem cuicunque Graecorum fortiter opposuerim* from Quintilian.

6. **fregisse cervicem**, by hanging or garrotting. Cf. Sallust *Cat.* 55 *frangere gulam laqueo.*

penetralia, 'his domestic shrine,' i.e. the place where the household gods stood, in the *atrium*.

8. **hospitis**, 'his guest.'

Colcha, cf. *Italum robur* below and *Maura unda* in II. 6. 3. *venena Colcha* are such as Medea, the Colchian, used. Cf. *Epod.* 17. 35.

10. **tractavit**, cf. *Epod.* 3. 8. The verb is literal with *venena* but metaphorical with *nefas*. Wickham compares I. 15. 12 *currusque et rabiem parat*.

11. **triste lignum**, 'surly' or 'ill-omened log.'

caducum, 'you that were ready to fall.'

13. **homini**, 'mankind.'

14. **in horas** = *in singulas horas*, 'from hour to hour' or 'every hour' (as in *Sat.* II. 7. 10).

Bosphorum, called *insanientem* from its storminess in III. 4. 30.

15. **Thynus**, i.e. Bithynian, as in III. 7. 3.

ultra, in the Aegean Sea, for instance, or the *Carpathium pelagus* (cf. I. 35. 8).

17. **miles**, sc. *Romanus* or *Italus*.

sagittas et fugam Parthi, a hendiadys for 'the arrows of the fleeing Parthian,' alluding to the Parthian habit of turning round to shoot. Cf. *versis animosum equis Parthum* I. 19. 11.

18. **catenas**, cf. I. 29. 5. Fetters for captives were part of the equipment of a Roman army.

19. **robur**, 'steadiness.' It is true that *robur* often means the Mamertine prison in Rome, but the adj. *Italum* is unsuitable to this meaning.

improvisa, predicative = unexpectedly.

leti vis, 'the swoop of death.'

20. **rapuit rapietque**, cf. IV. 2. 38 and *haec seges ingratos tulit et feret omnibus annis*, *Epist.* I. 7. 21.

gentis, 'mankind,' the Bithynian, the Italian and the Parthian alike. Cf. I. 3. 28.

21. **furvae**, 'dark.' The epithet belongs properly to *regna*.

23. **sedes discriptas**, 'separate abode.' *discriptas* is a quaint use of the technical term for apportioning land. Cf. Cic. *Cat.* I. 4. 9 *discripsisti urbis partis ad incendia*.

24. **querentem**. The amorous elegy was called *querella* in Latin, as in II. 9. 18.

25. **Sappho** etc. Wickham well remarks that the lyric poet would look first for Sappho and Alcaeus, "as Socrates (Plato *Apol.* 41) imagines himself looking for Palamedes and Ajax and other victims of unjust judgments."

26. **plenius**, 'with fuller note,' a metaphor from singing with full lungs, *plena voce* (Verg. *Georg.* I. 388). With *sonantem* (transitive) cf. *sonari* in *Epod.* 17. 40.

aureo, 'noble.' Kiessling connects *aureo Alcaee plectro* 'Alcaeus of the noble quill.'

27. **dura navis**. (On the rhythm, see *Introd.* p. xxviii.) Kiessling regards *dura* as equivalent to a noun, and *mala* in 28 as a special

epithet applied only to the *dura fugae*, because they involve disgrace. It is much more natural to regard *mala* as the noun and *dura* as the epithet. For *navis* and *belli mala* cf. I. 32. 6, 7 and for *fugae* II. 7. 10 *n*.

29. **sacro**, 'religious,' a silence such as attends the ministrations of the priest. Cf. III. 1. 1–4.

30. **magis**, constructed ἀπὸ κοινοῦ (see *Introd.* p. xxv) with *densum* and *bibit aure*. The throng is more crowded, the listeners more eager, about Alcaeus.

31. **exactos tyrannos**, alluding to the overthrow of Myrsilus and Pittacus, tyrants of Mytilene. See on I. 32. 5.

32. **densum umeris**, cf. *densum trabibus nemus* in Ovid *Metam.* XIV. 360.

33. **ubi**, 'seeing that.'

stupens with abl. 'astounded at,' 'bewitched with.'

34. **belua centiceps**, i.e. Cerberus, the watchdog of Hades. He is usually represented with three heads only, but Horace had apparently Pindar's authority for giving him a hundred. Horace himself adopts the other form in II. 19. 31.

36. **Eumenidum**, dependent on *capillis*. Cf. Verg. *Georg.* IV. 482 *caeruleos implexae crinibus angues Eumenides*.

37. **Prometheus**. Horace alone assigns Prometheus to Tartarus (again in II. 18. 34). In Aeschylus, a mountain in the Caucasus is the scene of Prometheus' punishment.

Pelopis parens, Tantalus. For the mythological allusions here cf. III. 11. 13–24 and *Epod.* 17. 65 sqq. A different catalogue is selected in II. 14.

38. **laborem decipitur**. (See critical note.) *decipere laborem* is an expression parallel to *fallere curam* and *fallere laborem* 'to beguile a weary task' (*Sat.* II. 2. 12 and 7. 114). *decipi laborem* seems to be possible only if *decipi* is taken in middle or reflexive sense = *decipere sibi laborem*. Cf. *purgor bilem* in *Ars Poet.* 302. For the sing. verb cf. *regat* in I. 3. 3, *cogitet* in II. 11. 2 etc.

39. **Orion**, the wild huntsman killed by Artemis (III. 4. 71).

40. **timidos**. *fugaces* is the epithet in IV. 6. 33. *lynx* is fem. in Vergil (*Georg.* III. 264).

Ode XIV.

To one Postumus, of whom nothing is known and who is perhaps an imaginary person. It is unlikely, however, that Horace would call an imaginary person *amice* (l. 6) and it is possible that this is the same Postumus to whom Propertius addressed an elegy (IV. 12. 15) and who seems to have gone to Asia with Augustus in B.C. 20.

Scheme. Time moves quickly, Postumus, and death is approaching steadily, inevitably. Guard ourselves as we may, we are doomed to

die at last, and when we die, we must leave all our dearest delights and treasures.

Metre. Alcaic.

1. **fugaces**, predicative 'in steady flight.'

Postume, Postume. The repetition is pathetic: cf. *Ilion, Ilion* III. 3. 18 and *occidit, occidit* IV. 4. 70.

2. **labuntur**, cf. Ovid *Fasti* VI. 771 *tempora labuntur tacitisque senescimus annis*.

pietas, 'piety' in the sense of strict observance of religious duties.

4. **indomitae**, i.e. 'indomitable,' ἀδάμαστος Ἀΐδης (*Iliad* IX. 158).

5. **non**, sc. *adferat*.

trecenis tauris, i.e. with three hecatombs. Livy (XXII. 10) mentions an occasion when such a sacrifice was offered.

6. **illacrimabilem**, unable to weep, 'tearless,' 'hard-eyed,' cf. *flebilis* 'tearful' in II. 9. 9. (But passively 'unwept' in IV. 9. 26.)

7. **ter amplum**, 'with three huge bodies,' τρισώματον. Cf. Lucretius V. 28 *tripectora tergemini vis Geryonai*.

8. **Tityos**, another monster whose body covered nine *iugera* in Tartarus (*Aeneid* VI. 596). Horace alludes to him often: e.g. *incontinentis nec Tityi iecur Reliquit ales* III. 4. 77.

tristi compescit unda, 'imprisons with his gloomy stream.' Cf. *nec Stygia cohibebor unda* II. 20. 8. The Styx encompassed Hades.

10. **terrae munere vescimur**, 'who feed on the fruits of the earth': Homer's οἳ ἀρούρης καρπὸν ἔδουσιν (*Iliad* VI. 142).

11. **enaviganda**, 'to be crossed once for all.' When we are embarked on Charon's boat, there is no return.

reges, rich men, 'princes of the earth.' Cf. I. 4. 14. For the sentiment cf. II. 3. 17–28.

13. **carebimus**, 'we shall avoid' as in II. 10. 6, 7.

14. **Hadriae**, I. 3. 15, III. 3. 5. **fractis** refers to the dashing of the waves on the rocks.

15. **per autumnos**, 'every autumn': cf. II. 3. 6, III. 22. 6.

16. **corporibus** with *nocentem*. For the dangerous climate of Rome in autumn cf. *Sat.* II. 6. 18 (*nec me perdit*) *plumbeus Auster Autumnusque gravis, Libitinae quaestus acerbae*. Horace retired to his Sabine estate in autumn: I. 17. 17.

18. **Cocytus** ('the river of lamentation') properly an outflow of the Styx. **errans** in effect 'winding.'

Danai genus, the Danaids, who murdered their husbands, III. 11. 23 sqq.

19. **damnatus laboris**. The gen. seems to be imitated from *capitis* in the common expressions *capitis damnare, absolvere* etc.

longi = *aeterni* as III. 11. 38.

21. **linquenda,** contrasted with *visendus* in 17.

placens, 'dear,' 'beloved.'

23. **invisas cupressos.** The cypress is hateful because it is *funebris* (*Epod.* 5. 18), associated with funerals. A branch of cypress was placed over the door of a house in which a dead person lay, and pyres were surrounded with cypress boughs. (Servius on *Aeneid* III. 64, VI. 216.)

24. **brevem,** 'short-lived' in comparison with the trees. Cf. II. 3. 13.

25. **Caecuba,** a very choice wine, cf. I. 20. 9. The plural seems to mean wines of different vintages, as we might say 'ports' or 'sherries.'

dignior, 'more deserving than you are,' because he drinks the wine that you lock up so jealously. For the sentiment, Orelli quotes Ecclesiastes ii. 18 'Yea, I hated all my labour which I had taken under the sun: because I should leave it unto the man that shall be after me' etc.

27. **pavimentum,** the marble floor of the dining-room. This would be stained either with spilt wine or with wine spat out (*pytisma*) after mere tasting. Cf. Juvenal XI. 175 *Lacedaemonium pytismate lubricat orbem*, where the *Lac. orbis* also means a marble pavement.

superbo, 'lordly.'

28. **pontificum** etc. Another *comparatio compendiaria* for 'better than (the wine of) pontifical feasts.' See on II. 6. 14. The feasts of *pontifices* and other priestly colleges, such as the *Salii*, were famous. Cf. *Saliaribus dapibus* in I. 37. 2–4.

Ode XV.

Scheme. The princely dwellings and pleasure-gardens and fishponds of our time leave scarce space enough for homely crops of corn and olives and grapes. Our ancestors would not have permitted this. Their rule was thrift in private life, magnificence in the service of the state.

The ode is regarded by Kiessling as a fragment which Horace originally intended to use somewhere in the grand series III. 1–6, but for which he did not there find a suitable place. Similar complaints of the excessive luxury of the times are found in Sallust (*Catiline* 12, 13) and in a letter of Tiberius to the senate quoted by Tacitus (*Ann.* III. 53). The ode was probably written in B.C. 28, when Augustus, as consul with *censoria potestas*, purged the senate, and attempted other social reforms and restored 82 dilapidated temples in Rome.

Metre. Alcaic.

1. **iam,** 'presently' as in II. 5. 13.

regiae, 'princely,' 'fit for a king.'

2. **moles**, 'piles': cf. III. 29. 10 *molem propinquam nubibus arduis*.

latius extenta, 'vaster than the Lucrine lake.'

3. **visentur**, 'will be visited': i.e. 'will be sights to see' (Wickham).

Lucrino. The Lucrine lake was a famous lake in Campania close to the sea shore. Agrippa pierced the intervening bank, so as to turn the lake into a harbour.

platanus caelebs, 'the bachelor plane,' so called because vines were not 'wedded' to it (i.e. trained upon it), as they were to elms and poplars. See IV. 5. 30 *et vitem viduas ducit ad arbores*: *Epod.* 2. 9 *adulta vitium propagine Altas maritat populos*. The plane-tree was a recent importation from Greece or Asia.

5. **tum**, either 'next' or 'then,' when the earth is covered with huge villas and fish-ponds.

6. **myrtus**, nom. plur. Cf. *Paphiae myrtus* in Verg. *Georg.* II. 64. **omnis** 'of every kind.' **copia narium** 'food for the nostrils.'

7. **olivetis**, abl. of place: 'in olive-groves that used to be fertile to their former owner.'

9. **spissa ramis**, cf. *densum umeris* in II. 13. 32.

laurea, 'laurel-bush.' The word is properly an adj. and usually means 'a branch of laurel' as in IV. 2. 9.

10. **ictus**, sc. *solis*, as *fervidos* explains. The point is that formerly trees were stripped to admit the sun to the vines and olives: nowadays, the sun is excluded.

12. **auspiciis**, 'under the guidance of Romulus and bearded Cato.' Kiessling points out that *auspiciis* refers especially to Romulus the king, while *veterum norma* refers especially to Cato the censor (*ob.* B.C. 149) who, in his *De Re Rustica*, published a treatise on agriculture. *intonsus* only means *antiquus*, *priscus* (III. 21. 11), 'old-fashioned.' The Romans did not shave at all before B.C. 300, and Scipio Africanus Major is said to have been the first who shaved regularly. So in Juvenal IV. 103 *barbatus rex* means a 'simple old king.' Cf. also I. 12. 41 *incomptis Curium capillis*.

13. **illis**, sc. *veteribus*.

census, 'list of property.' **brevis**, 'short' (Kiessling).

14. **commune**, τὸ κοινόν, 'the public wealth.'

decempedis privatis. The *decempeda pertica* was the surveyor's measuring-rod, our 'rod, pole or perch.' The point of '*private* measuring-rods' is that, in old days, *porticus* were always *publicae*: now, they are built for private use.

15. **metata**, passive, as *modulate* in I. 32. 5.

opacam excipiebat Arcton, 'lay open to the shady north': i.e. away from the sun, which is always in the south.

17. **fortuitum caespitem**, 'a handy turf,' apparently as a material for building (cf. *tuguri congestum caespite culmen*, Verg. *Ecl.* I. 68).

18. **oppida**, perhaps plur. for sing., 'the town' i.e. Rome.

19. **iubentes**, 'though they commanded.'

20. **novo saxo**, 'fresh-cut stone.' The two ablatives *publico sumptu* and *novo saxo*, both qualifying *decorare*, are ingeniously separated.

Ode XVI.

To Grosphus, doubtless the same as Pompeius Grosphus, whom Horace strongly recommends as an honest man (*Epist.* I. 12. 22) to his friend Iccius. The expression *Siculae vaccae* in l. 33 and the fact that Iccius was in Sicily when the Epistle was written, show that Grosphus had estates in that island. He seems to have complained to Horace either of the cares of office or of the anxiety of a contested election.

Scheme. All men pray for peace, a blessing that cannot be won by any riches. For cares often haunt the great and are often absent from the humble. What is the use of creating anxieties for ourselves and then trying to avoid them? Let the mind, when it is happy, avoid thoughts of the future and let it accept adversity with a smile. There is no lot which has not its bitterness. You are rich (but harassed by anxiety): I am poor, but I have my vein of poesy and a fine contempt for the malicious mob.

Metre. Sapphic.

1. **otium**, cf. I. 1. 15–17 *luctantem Icariis fluctibus Africum Mercator metuens otium et oppidi Laudat rura sui.* The word *otium* is used in different senses by the man of action and the philosopher. To the latter it means ἀταραξία, 'peace of mind.'

2. **prensus** = *deprensus*, 'caught,' 'overtaken.' Either the sailor or the merchant is meant.

3. **certa**, 'sure-guiding.' Cf. Tibullus I. 9. 10 *ducunt instabiles sidera certa rates.*

5. **bello furiosa**, 'raging with war' i.e. where war rages. There was a campaign in Thrace for which M. Licinius Crassus received a triumph in July B.C. 27; but it would appear, from the epitome of Livy CXXXV, that the same Crassus conducted another Thracian campaign somewhat later. The reference to Thrace and the Medes together is similar to that in III. 8, which ode is assigned to B.C. 28 or 24. See on II. 9.

6. **Medi**, 'the Parthians,' as in I. 2. 51. They pray for peace while they are equipped for war.

7. **purpura** seems to be the consular purple, the *toga praetexta.* The word *venale* does not imply purchase or exchange, but means only 'procurable.' Cf. *morte venalem laurum* in III. 14. 2.

venale. For the division of the word cf. I. 2. 20 and 25. 11.

10. **summovet**, the technical word for the action of lictors, who 'shouldered' the crowd from the path of the magistrate.

tumultus, 'disquiet,' properly used of an angry crowd. **miseros** because they make the mind wretched.

11. **laqueata tecta**, 'coffered ceilings,' the *aureum lacunar* of II. 18. 1.

13. **vivitur**, impersonal. The expression *vivere parvo* 'to live on little' is used in *Sat.* II. 2. 1.

cui, i.e. *ab eo cui.*

paternum. The word is important. The silver salt-cellar, inherited, bespeaks its possessor a man of gentle breeding, who has never known the sordid cares of making his living.

14. **tenui**, 'frugal,' opposed to *grandis* in I. 6. 9.

15. **levis**, 'easily-wooed' like *facilem somnum* in II. 11. 8.

cupido is always masc. in Horace, cf. III. 16. 39.

17. **iaculamur**, 'shoot at,' 'aim at.' **aevo**, 'lifetime' as in II. 2. 5.

19. **mutamus**, sc. *patria*. 'Why do we change our home for lands warmed by another sun?' *mutare* here means 'take in exchange,' as in I. 17. 2. The opposite sense of *muto* occurs in a passage of Vergil (*Georg.* II. 512) which closely resembles this: *exilioque domos et dulcia limina mutant Atque alio quaerunt patriam sub sole iacentem.* The omission of the abl. is unusual, but is perhaps paralleled by *latentis reparavit oras* in I. 37. 24 where see note. Cf. Greek ἀλλάσσειν and μεταλλάσσειν.

patriae exul. Cf. Ovid *Metam.* IX. 409 *exul mentisque domusque.*

21. **aeratas navis**, cf. *aerea puppis* in *Aeneid* V. 198. The allusion is perhaps to the bronze prow of war-ships but more probably to yachts decorated with bronze plates. The same sentiment, expressed in nearly the same terms, occurs in III. 1. 37–40.

vitiosa, 'blighting,' 'sickly.'

25. **laetus in praesens**, predicative: 'let the mind, when happy for the moment, loathe anxiety for the future.' For *laetus in praesens* cf. Livy XXX. 17 *ingenti hominum et in praesens laetitia et in futurum spe*: and, for the sentiment, *dona praesentis cape laetus horae* etc. in III. 8. 27.

26. **amara temperet**, 'when the cup is bitter, sweeten it with the smile of patience' Wickham (comparing *lente ferre* in Cic. *de Or.* II. 190).

29. **clarum Achillem**, 'Achilles in his glory.' The epithet is important, for Achilles had his choice between glory and long life. See *Iliad* IX. 412–414 (quoted by Wickham).

30. **Tithonum**. Aurora made Tithonus immortal, but could not make him ever-young. He says to her in Tennyson's poem,

> 'Me only cruel immortality
> Consumes: I wither slowly in thine arms,
> Here at the quiet limit of the world,
> A white-haired shadow' etc.

31. **et mihi forsan** etc. The contrast between Achilles and Tithonus has suggested the further thought that one man's lot has advantages that another's misses. 'Time, as it flies, will perhaps offer to me something that it has refused to you,' just as it has given to you things that it has not given to me.

32. **hora**, 'the moment,' i.e. any moment, the smallest period of time marked by noticeable change. Cf. *puncto mobilis horae* in *Epist.* II. 2. 172.

33. **Siculae**. The epithet belongs to the flocks as well as the herds, for the estates of Grosphus lay in Sicily. (See above the note on the *Dedication.*)

34. **mugiunt**, used by *zeugma* of *greges*, but proper only to *vaccae.*

hinnitum. For the elision cf. IV. 2. 22 and *Introd.* p. xxix.

35. **equa**. Mares were preferred for racing: cf. Verg. *Georg.* I. 59 (*mittit*) *Eliadum palmas Epiros equarum.*

Afro murice. Cf. *Epist.* II. 2. 181 *vestes Gaetulo murice tinctae.* This African purple is said to have been produced from shell-fish obtained on the shores of the island Meninx, or Girba, near the Lesser Syrtis.

bis tinctae. All purples seem to have been twice dyed, *δίβαφα*, first, according to Pliny (IX. 135, 136), with the *pelagium*, then with the *bucinum*. Cf. *Epod.* 12. 21 *muricibus Tyriis iteratae vellera lanae.* It is not clear what purple raiment Horace is alluding to. Grosphus is not likely to have worn a purple toga (but see II. 18. 8 *n.*), but he may have worn a *toga praetexta* either as a former curule magistrate or as holding some provincial office.

38. **spiritum**, 'the dainty melody of the Greek muse.' *spiritus* is a translation of the Greek *πνοή* in the sense 'music of the flute': cf. *quod spiro et placeo* in IV. 3. 24. This quotation seems conclusive against Orelli's view that *spiritus* is a translation of *πνεῦμα*, in the sense of *afflatus*, 'inspiration.' For *tenuis* cf. Cicero's *oratio teres et tenuis.*

camenae is a Latin name for the Muse, but Horace uses it of the Greek muses again in IV. 9. 8. The strange expression *Calabrae Pierides* in IV. 8. 20 is probably not genuine.

39. **Parca non mendax**. Cf. *vosque veraces cecinisse Parcae* (*Carm. Saec.* 25). The idea apparently is that Fate had promised Horace poverty and poesy, and had kept her promise.

malignum, perhaps 'spiteful,' but *malignus* elsewhere (I. 28. 23 and cf. *benignus* in I. 9. 6 and 17. 15) means 'niggardly.' The extreme prominence given to *malignum spernere vulgus* suggests that Grosphus had some cause of complaint against the populace, either in Rome or in Sicily.

Ode XVII.

To Maecenas, when he was in ill-health. He suffered from fever (*perpetua febris* Pliny *N. H.* VII. 51) and sleeplessness. He died B.C. 8, only a few months before Horace.

Scheme. Your dismal complaints take the life out of me, Maecenas. The gods have determined, and I have resolved too, that we shall die together. Why should I live when you are gone? I will follow you, like a loyal comrade, to the grave. Our natal stars agree. Jupiter snatched you from a bed of death : Faunus preserved me from a falling tree. We both of us owe a sacrifice of thanksgiving for our salvation.

Metre. Alcaic.

2. **amicum est** = *placet.* The will of the gods is shown in ll. 16–32 : that of Horace in ll. 5–16.

prius, i.e. 'before me.'

4. **grande decus.** Cf. I. 1. 2 *o et praesidium et dulce decus meum.* For **rerum** 'fortunes' cf. II. 3. 15.

5. **partem animae**, cf. *animae dimidium meae* I. 3. 8.

6. **vis**, i.e. *vis leti* 'swoop of death' as in II. 13. 20.

altera, sc. *pars*, 'the other half': grammatically, in appos. to *ego*, the subject of *moror.*

7. **carus**, sc. *mihi ipsi.* **aeque**, 'as much as before.'

8. **integer**, 'intact.' The English 'entire,' Fr. *entier* are derived from *integer*, which properly means 'untouched,' containing the same root as *tango.*

The sentiment is the same as that of *Epod.* I. 5 *quid nos, quibus te vita si superstite Iucunda, si contra gravis?*

utramque ruinam, 'the fall of us both,' resuming the metaphor of *columen* in l. 4.

10. **sacramentum**, the military oath, which was an oath of fealty to the commander *in person*, a promise to follow him and to obey him.

ibimus, ibimus, not the words of the oath, for each soldier was sworn separately. The plural refers to Horace only: 'I will go wherever you lead, ready to march to death in your company.' There is the same transition from plural to singular in the closely parallel passage, *Epode* I. 5–19. The theory that *ibimus* means '*you and I will go*' involves the absurd assumption that Maecenas was as willing to die with Horace as Horace with Maecenas.

11. **supremum iter**, cf. *tempus ultimum* in II. 7. 1.

13. **igneae**. The epithet properly belongs to *spiritus*, by a hypallage which is the converse of that seen in *iracunda fulmina Iovis* I. 3. 40. Cf. II. 13. 21. The Chimaera, a three-formed monster (cf. I. 27. 23 *n.*) prowled at the entrance to Hades (*Aeneid* VI. 285).

14. **si resurgat**, 'if he were to rise,' for he lay sprawling beneath

the weight of Aetna or some other volcano. *Gyas*, usually called Gyges, was brother to Briareus and Cottus, both of them hundred-handed giants like himself. The legend that he was pinned under Aetna is commonly told of Typhoeus, but Callimachus tells it of Briareus, and evidently the mythology was not distinct on the point.

16. **Iustitiae.** Justice (*Δίκη*), according to Hesiod, was sister of the Fates (*Μοῖραι*). For the position of *-que* cf. I. 30. 6, II. 19. 32, III. 11. 13.

17. **seu Libra** etc. It is evident, from the alternatives suggested, that Horace had not had his horoscope cast and, from I. 11. 2, that he did not much believe in astrology.

The constellation Libra exercised a benign influence on those born under it: the Scorpion an adverse influence.

aspicit, present tense, because the influence of the planet or constellation (called *ὡροσκόπος*) which presided over a man's birth lasted through life.

18. **pars violentior,** 'more stormy influence in the hour of birth' (Wickham). It is called *pars* because other counteracting influences might exist too.

20. **Capricornus.** Each sign of the Zodiac was supposed especially to influence a certain portion of the earth. Western Europe was assigned to Capricorn. *Tu, Capricorne, regis quicquid sub sole cadente Est positum* etc. (Manilius IV. 784).

22. **astrum,** i.e. the horoscope, the natal star as influenced by its surroundings. Horace asserts that the general effect of his star was precisely the same as the general effect of Maecenas's.

Iovis tutela, 'the protection of Jupiter,' a benign planet. *refulgens* 'shining in opposition to' Saturn, a malign planet.

23. **Saturno** seems to be constructed *ἀπὸ κοινοῦ* (*Introd.* p. xxv) with both *refulgens* and *eripuit.*

25. **populus frequens,** 'what time the crowded people clapped three joyful rounds in the theatre.' Maecenas was once greeted with applause on reappearing in the theatre after a severe illness. See I. 20. 3.

26. **theatris,** plur. for sing. as in II. 1. 10. There was only one theatre in Rome at this time, that built by Pompey in the Campus.

ter crepuit. *ter* is to be taken literally. For *crepuit* cf. *manibus faustos ter crepuere sonos* Propertius III. 10. 4.

27. **truncus illapsus cerebro.** See II. 13, III. 4. 27, III. 8. 8. Horace seems to have been struck by the tree, but lightly.

28. **sustulerat,** 'had made an end of me.' The indic. for subj. by what Roby calls 'wilful exaggeration' (*Lat. Gr.* § 1574. 4), cf. III. 16. 3, 7 *munierant si non risissent*: and Vergil's (*Georg.* II. 132) *et si non alium late iactaret odorem Laurus erat.*

Faunus. Perhaps the god himself is meant, for no constellation or

star was ever called Faunus. But in III. 8. 7 Horace attributes his escape to Bacchus. In I. 17 Faunus, whose protection Horace claims, is identified with Pan, and the constellation of Capricorn was called Pan by the great astronomer Eratosthenes. Pan was the son of Mercury.

29. **levasset** = *leviorem fecisset*.

Mercurialium virorum. This allusion is also obscure. There was a guild of merchants in Rome who called themselves *Mercuriales*, Mercury being the god of traffic. But Mercury, as the inventor of the lyre (I. 10. 6), might be claimed as the protector of lyric poets (cf. II. 7. 13).

30. **reddere**, 'to pay duly' as in II. 7. 17.

32. **humilem agnam.** For the contrast between the two offerings cf. IV. 2. 53, 54.

Ode XVIII.

To an unnamed person of magnificent tastes, perhaps L. Licinius Varro Murena (II. 10), as Dr Verrall suggests.

Scheme. There is no splendour in my house, but the gods have given me honesty and poesy and modest comfort, and I ask for no more. But you,—with one foot in the grave, you are building yourself a lordly mansion, robbing the sea for it, aye, and robbing the poor too. Remember that the hall of death awaits you, as it awaits us all. (Cf. II. 14 and 16.)

Metre. The *Hipponactean* stanza, used by Horace in this ode only. It is said to have been a favourite metre with Alcaeus. It is scanned as follows:

1. 3. ‒ ⏑ ‒ ⏑ ‒ ⏑ ≚ (*trochaic dimeter catalectic*).

2. 4. ⏑ ‒ ⏑ ‒ ⏓, ‒ ⏑ ‒ ⏑ ‒ ≚ (*iambic trimeter catalectic*).

1. **ebur**, inlaid in the furniture or in the ceiling.

2. **lacunar**, 'panelled ceiling,' called *laqueare* in *Aen.* I. 726.

3. **trabes Hymettiae**, architraves of white Hymettian marble, resting on columns of yellow Numidian marble (*giallo antico*).

5. **Attali regiam**, 'nor have I suddenly, as an unknown heir, taken possession of the palace of an Attalus.' Attalus III, king of Pergamus, bequeathed his possessions to the Roman republic in B.C. 133. His palace was renowned for its library and works of art, to which especially Horace here alludes. Cf. I. 1. 12.

Dr Verrall points out that Murena (II. 10), who had lost all his property in the civil wars, soon afterwards became immensely rich, and had probably in the meantime inherited the wealth of his adoptive father Varro.

7. **Laconicas purpuras.** The *murex* or purple-mussel was found on the Laconian coast, especially at Gythion.

8. **trahunt**, 'spin.' **honestae**, probably 'well-born,' the dignity of the patron being enhanced by the respectability of his clients.

The *purpurae* seem to have been purple togas. It is clear that such things were worn, for Augustus as early as B.C. 36 (Dion Cassius XLIX. 16) issued a decree that none but magistrates and senators should wear them. It is possible, however, that the *purpurae* are only the fringe of the *toga praetexta*, worn by all curule magistrates.

9. **fides**, 'honesty.'

10. **benigna vena**, 'an abundant vein.' *dives vena* is used in the same connexion in *Ars Poet.* 409. *vena* generally means a vein of ore in a mine, but Ovid uses it (also in connexion with *ingenium*) of a spring or runlet.

est = *adest mihi*.

12. **potentem amicum**, Maecenas.

14. **unicis Sabinis**, 'with only my Sabine estate.' *Sabinis* is masculine, the name of the inhabitants being used for the estate. The idiom is not uncommon. Kiessling (after Lachmann and Haupt) quotes *Tusci grandine excussi* from Pliny *Epist.* IV. 6: and *Paelignos videor celebrare salubres* from Ovid *Am.* II. 16. 37.

15, 16. These lines explain *sub ipsum funus* of l. 18, which is the keynote of the rest of the ode. 'Time is hurrying on and you, unmindful of the nearness of death, are intent on your building and land-grabbing.'

15. **truditur dies die**. Cf. *Epod.* 17. 25 *urget diem nox et dies noctem*.

17. **secanda locas**, 'you place contracts for cutting marble into slabs.' The person who took the contract was called *redemptor* (III. 1. 35). The slabs were used for pavements and as lining for walls.

18. **sub ipsum funus**. *sub* = 'just before,' of time: as in *sub noctem*.

20. **urges**, 'you press on the work of advancing the shore.' *summovere* generally means 'to shoulder out of the way' (as in II. 16. 10), but here the sea is pushed away, so that *summovere litora* = *promovere litora*, 'to push forward the shore.' Villas were frequently built half in the sea, so that the owner might fish out of window. Cf. III. 1. 33 and III. 24. 4.

22. **parum locuples**, 'not rich enough in land so long as the beach confines you.' **continente ripa** is abl. abs. Other edd. seem to take *ripa* as dependent on *locuples* and *continens* as relating to the sea: 'not rich enough with the confining beach' or 'the beach of the mainland': but in these versions *continente* adds little to the meaning of *ripa* ('sea shore' as in III. 27. 24). *continente* might mean 'adjoining,' as in the Monumentum Ancyranum where Augustus declares that he had built *curiam et continens ei chalcidicum*.

23. **quid quod**. 'Nay, worse!' Wickham.

proximos agri terminos, 'your neighbour's land-marks.' The *terminus* was a square stone set as a boundary-mark. To remove it

was an impiety for which the perpetrator was, by ancient law, accursed, *sacer*. In the present case, the impiety was all the worse because those who were robbed were *clientes* of the robber, persons entitled to his protection.

26. **pellitur...ferens.** For the sing. cf. I. 3. 3. It would seem that here we are to imagine the wife as carrying the gods and the husband the ragged children.

29—32. **nulla certior ... quid ultra tendis.** In this notorious passage, the construction of *destinata* is disputed, but it is not important to the general sense. That sense is commonly taken to be: 'No hall awaits the rich lord more certainly than Death (awaits him).' But this certainly gives little or no point (1) to *rapacis*, a strange word in connexion with *fine*: (2) to the emphatic *erum*: (3) to the continuation *quid ultra tendis?* where *ultra* doubtless means *ultra finem Orci*.

The text is probably corrupt, though the MSS. are unanimous and it is difficult to see where an emendation could be introduced.

29. **nulla certior**, in effect, *non certior*, as Bentley says, quoting Servius on Verg. *Georg*. I. 125 *ante Iovem nulli subigebant arva coloni*.

30. **rapacis Orci.** Orcus is a person, as always in Horace. Cf. l. 34 below and II. 3. 24.

fine. The 'limit' of Orcus is a boundary, but also a *stoppage*, and this is the usual meaning of θανάτου τέλος or θανάτοιο τελευτή in Greek.

destinata is probably abl. agreeing with *fine*, though *finis* is usually masc. in Horace (fem. only in *Epod*. 17. 36). Bentley took it as nom. agreeing with *aula*, but it is unlikely that Horace permitted a short vowel to precede *aula* in the next line.

Orelli, Wickham and Kiessling take *destinata* as abl. agreeing with *aulā* understood. Wickham translates: 'And yet no mansion more certainly awaits the wealthy master *than that one traced out* for him by the limit of Orcus greedy as himself': but it is highly improbable that Horace placed *destinata* between *fine* and *aula* without intending it to agree with either. Nauck and Page take *fine destinata* together ('the appointed end'), with a slight improvement to the sense. The general objections to this sense have been stated above, but it should be said that Servius (see critical note) obviously understood the passage in this way.

32. **erum**, 'owner,' 'proprietor': cf. *propriae telluris erus* in *Sat*. II. 2. 129.

ultra. Why do you try to pass the stoppage? It is unavoidable. Cf. II. 11. 11, 12 *quid aeternis minorem Consiliis animum fatigas?*

aequa, predicative: 'impartially' as in I. 4. 13 *aequo pede*.

34. **regum**, 'rich men,' 'princes': as in II. 14. 11.

satelles Orci, Charon, as *revexit* shows. The allusion seems to be to a tale that Prometheus had tried to bribe Charon.

The tale is not found in any ancient writer, and it is possible that Horace learnt it from a book by Maecenas called 'Prometheus.' The same thought is present in *Epist.* II. 2. 178 *quid vici prosunt aut horrea? quidve Calabris Saltibus adiecti Lucani, si metit Orcus Grandia cum parvis non exorabilis auro?*

36. **hic**, i.e. Orcus.

37. **Tantali genus**, Pelops. (Cf. II. 13. 37.) The family of Tantalus furnished, to Greek tragedians, a favourite example of ὕβρις, i.e. the insolence engendered by wealth and power. Hence *superbum Tantalum* in 36, and *coercet* 'curbs,' 'tames': as in *Sat.* I. 3. 134 *fuste coerces.*

38. **levare functum** etc. For the complicated constr. ἀπὸ κοινοῦ cf. *Introd.* p. xxv.

40. **vocatus atque non vocatus**, imitated from Greek, e.g. Thucyd. I. 118 where Apollo promises to assist the Athenians καὶ παρακαλούμενος καὶ ἄκλητος. *audit* with *non vocatus* is an oxymoron, bringing out the watchfulness of Orcus.

Ode XIX.

Scheme. I have seen Bacchus teaching the nymphs and Satyrs. My heart still throbs with an excitement that is almost more than I can bear. The god inspires me and I can sing of his miracles, his exploits in war, his power over the satellites of death.

The ode is, to some degree, imitated from a Greek dithyramb, a hysterical song in praise of Bacchus. (Cf. III. 25 and the latter half of I. 18.) The details of the miracles performed by Bacchus seem to be taken from the *Bacchae* of Euripides.

Metre. Alcaic.

1. **remotis**, 'secluded,' like *separatis* in l. 18.

rupibus, 'a gorge,' valley shut in by precipitous cliffs.

2. **vidi**, 'I have just seen.' A picture of Bacchus teaching the nymphs and satyrs has been found on an ancient vase.

credite posteri, cf. *posteri negabitis* in *Epod.* 9. 11.

4. **capripedum**, 'goat-foot' (used by Tennyson). Roman poets confused the Satyrs with the Pans and the Fauni, to whom the goat's feet properly belonged. Satyrs are represented in Greek art as of human shape, though they have little horns, sharp-pointed ears and short tails.

acutas, 'pricked-up,' so that the points became conspicuous.

5. **euhoe**, in Greek εὐοῖ, the cry of the Baochanals. Cf. I. 18. 9. Horace could not see the god without catching something of the Bacchic frenzy.

6. **pleno Bacchi pectore**, abl. abs. Cf. III. 25. 1 *quo me, Bacche, rapis tui Plenum?* The same metaphor is seen in the Greek ἔνθεος

(whence 'enthusiasm') and our 'possessed,' applied to a violent madman.

turbidum, 'tumultuously.' For the adverb cf. *lucidum fulgentes* in II. 12. 14.

7. **parce Liber**. The excitement, at first strange and terrifying, afterwards pleasurable (hence *laetatur*), grows painful as it reaches its height, and Horace fears lest a stroke of the thyrsus should make him downright mad.

9. **fas est mihi**. 'Now I may sing of the untiring Thyiades.' The point seems to be that the poet now understands the power of Bacchus and is prepared for his worship. It is to be observed, however, that the worship of Bacchus was, in Greece, closely associated with the worship of Apollo, the god of poetry. Their influence was regarded as almost the same. Together they occupied the peaks of Parnassus; and on the great temple at Delphi Apollo and the Muses were sculptured on the Eastern gable, Bacchus and the Thyiades on the Western.

Thyiadas, 'Bacchantes,' women who followed in the train of Bacchus. They are called *pervicaces* ('untiring,' Wickham) because they roamed about Parnassus day and night.

10. **vinique fontem** etc. The allusion is to miracles performed by Bacchus at his first coming into Greece. They are mentioned more than once in Euripides' *Bacchae* (e.g. 141 and 703–710), which is a tragedy showing how Bacchus punished Pentheus, king of Thebes, for rejecting his worship.

12. **iterare**, 'to relate.' Cf. the English 'rehearse,' which properly means 'to harrow again.'

13. **coniugis**, Ariadne, the Cretan maiden whom Bacchus found in Naxos, where Theseus had deserted her.

14. **honorem**, the bridal crown, supposed to be turned into a constellation. For the expression cf. *Aeneid* VII. 814 *regius ostro Velet honos umeros*, and for the constellation *Georgic* I. 222 *Gnosiaque ardentis stella coronae*.

Penthei tecta. Pentheus tried to imprison Bacchus, but his palace was overthrown by an earthquake (Euripides, *Bacchae* 586 and 632).

15. **non leni**, 'pitiless,' a meiosis or litotes: cf. *non levis* in I. 18. 9.

16. **Lycurgi**. The story is that Lycurgus, king of Thrace, denied the divinity of Bacchus and tried to drive him out of his realm. Bacchus thereupon smote Lycurgus with frenzy, so that he murdered his wife and son, and afterwards, wandering forth to Mount Rhodope, was slain by panthers.

17. **tu flectis amnes**. The reference is to the expedition of Bacchus into India, when the Orontes and Hydaspes changed their courses, that he might cross them.

mare barbarum, i.e. *mare rubrum*, the Indian Ocean. *flectis* is

applied literally to the river, but metaphorically to the sea. 'Thou bendest to thy sway.'

18. **uvidus**, 'steeped in wine': cf. I. 7. 22 and I. 18. 3.

19. **nodo viperino**, 'a knot of snakes.' The Maenads in Euripides (*Bacchae* 104 and 696) wear live snakes in their hair and about their waists. For snakes in connexion with Bacchus cf. I. 18. 11 *n.*

20. **Bistonidum crinis**. The Bistonides are the women of the tribe of Bistones, a Thracian people who were enthusiastic in the worship of Bacchus. Cf. I. 36. 14 and II. 7. 27 for allusions to Thracian orgies.

sine fraude, 'without hurt' to the women. Cf. *Carm. Saec.* 41.

22. **Gigantum**. Cf. II. 12. 7 and 9, and III. 4. 49–63.

23. **Rhoetum**. The giant slain by Bacchus is elsewhere called Eurytus, whereas Rhoetus was a Centaur who fought with the Lapithae (Verg. *Georg.* II. 456). Horace however names Rhoetus among the giants again in III. 4. 55. The legend that Bacchus changed himself into a lion is not found elsewhere.

25. **quamquam**, 'and yet,' Gr. καίτοι.

27. **idem**. 'Thou wast the same in the midst of peace and of war.' For the position of *-que* cf. l. 32 and I. 30. 6: also *curatve* in II. 7. 25. The meaning apparently is that Bacchus was always the leader, whether of the dance or the combat.

It is to be observed that, as wine makes some men quarrelsome, others merry, the worship of Bacchus was introduced into Greece in two forms, a savage and brutal form which came by way of Thrace, and a mild and cheerful form which came from the South. Both forms existed together in Attica. The legends concerning the god, similarly, represent him now as kind and beneficent, now as cruel and bloodthirsty. The late Mr Pater, writing on the *Bacchae* of Euripides, says "Dionysus Omophagus, the eater of raw flesh, must be added to the golden image of Dionysus Meilichius, the honey-sweet," if we are to form a clear idea of the place of the god in Greek religion. See also L. Dyer's *The Gods in Greece*, pp. 75–117.

29. **te vidit**, sc. *aggredientem*, as *recedentis* in 31 implies. Bacchus went down to Hades to fetch his mother Semele, whom he afterwards immortalised under the name Thyone.

insons = *sine fraude*: 'without harming you.'

aureo cornu decorum. Bacchus carried to Hades a golden drinking-horn, from which he poured out wine for Cerberus. The scene is depicted in several ancient works of art.

30. **atterens**, probably 'wagging,' not 'rubbing his tail against you.'

31. **trilingui ore**, 'the tongues of his three mouths,' cf. III. 11. 20 *n.*

Ode XX.

To Maecenas.

Scheme. I shall soar away on majestic pinions, Maecenas. Humble as I am, I shall not die. I feel myself changing into a bird and I shall fly to the uttermost parts of the earth, that all peoples may know me. When I am gone, let there be no idle tears or dirges or tomb for me.

The ode is an epilogue to the Second Book, expressing, by an allegory, the poet's conviction that his writings had won him immortality. He will disappear, he says, but he will not die.

Metre. Alcaic.

1. **non usitata**, 'not usual,' because Horace was *princeps Aeolium carmen ad Italos Deduxisse modos* (III. 30. 13, 14).

2. **biformis vates**, 'a bard transformed.' Horace like Pindar (cf. IV. 2. 25) is a man who, by poesy, can become a swan. He will not die: he will assume his swan-form and soar away into the heavens. The metaphor, by which a poet is called a swan or an eagle or any other kind of bird, is treated as a matter of fact and becomes an allegory: just as in I. 14 the metaphor of 'the ship of state' is treated as matter of fact.

4. **invidia maior**, 'triumphant over envy.'

5. **pauperum sanguis parentum**. This explains *invidia maior.* In *Sat.* I. 6. 46 Horace speaks of himself as one *quem rodunt omnes libertino patre natum Nunc quia sim tibi, Maecenas, convictor, at olim Quod mihi pareret legio Romana tribuno.* The envious carped at Horace because, though of most ignoble birth, he was admitted to the inmost circle of Maecenas' friends.

6. **quem vocas**, 'who (they say) am at your beck and call.' The envious twit Horace with his mean birth, and also with his frequent invitations to Maecenas's table, as if he were a mere parasite. For *voco* in this sense cf. III. 6. 30, and see Lewis and Short, *voco* B. I. and *vocatio.* The favourite explanation of this passage takes *dilecte* with *vocas*: 'I, whom you call *dilecte.*' But this, even if it were Latin, would not be good sense. Some term of *reproach*, similar to *pauperum sanguis parentum*, is absolutely required, to account for the repetition of *non ego.*

H. T. Plüss, an ingenious Swiss scholar, has a theory that Horace imagines his body to be lying dead and Maecenas to be calling him for the last time, as was usual at Roman funerals. But this explanation is open to the same objection as the last and is also effectually contradicted by the words *non obibo.*

7. **dilecte**. There is a special point in the epithet, as showing both that the charge of parasitism was a calumny and that Horace could endure it out of his love for Maecenas.

9. **iam iam**. Horace feels the metamorphosis beginning.

residunt. 'The skin is shrinking into rough scales on my legs.'

His legs dwindle to the size of a bird's, and the skin settles down and becomes scaly.

13. **Daedaleo Icaro.** Icarus, son of Daedalus, was furnished by his father with wings, which were fastened to his shoulders with wax. Unfortunately, he soared too near the sun, which melted the wax, so that he fell into the sea called, after him, Icarian. Cf. IV. 2. 2–4.

On the reading see critical note.

15. **canorus ales.** Swans were thought, by the ancients, to sing sweetly, especially before their death. Cf. IV. 3. 19. Tennyson has a poem on the subject and a pretty allusion (in *Morte d'Arthur*) to

'some full-breasted swan
That, fluting a wild carol ere her death,
Ruffles her pure cold plume and takes the flood
With swarthy webs.'

17—20. The peoples selected are those which were most in the thoughts of Romans at this time. See the notes to II. 9 and other passages of this book.

19. **peritus** gives point to the distinction between *noscent* and *discet*. The barbarians shall hear my name: the civilised Spaniard and Gaul shall learn me by heart. Some of the best writers of the 1st century after Christ were born in Spain: e.g. both Senecas, Lucan, Quintilian and Martial; and Lyons (Lugdunum) on the Rhone became a famous nursery of orators.

Some editors take *peritus* proleptically; 'the Spaniard shall study me when he becomes learned,' or 'shall study me so as to become learned.'

20. **Rhodani potor.** Cf. III. 10. 1 *extremum Tanain si biberes, Lyce*, and IV. 15. 21.

21. **inani funere.** *funus* is properly the burning of the corpse: *inane funus* appears to mean the same thing as *funus imaginarium*, a funeral fire without a corpse, corresponding to our phrase 'an empty bier,' or 'a cenotaph.' Horace imagines that he has disappeared and that his friends, assuming him to be dead, hold funeral rites for him. Cf. *Aeneid* VI. 505.

neniae, 'dirges' sung by the *praeficae*, women hired for the purpose.

22. **turpes,** 'hideous,' 'disfiguring,' because the mourners wore black and the women tore their hair and scratched their faces.

23. **clamorem** seems to mean 'clamorous grief' generally, for the *conclamatio*, or solemn calling on the dead, took place at the bedside.

24. **mitte** = *omitte*, as in I. 38. 3. Horace apparently does not refuse a *funus*, because his friends would regard this as a solemn duty, but he objects to the idle and expensive formalities of mourning and burial.

BOOK III.

Odes I—VI.

These six great odes, all written in the same metre, are connected together by an obvious unity of purpose, so much so that some ancient critics regarded them as forming a single poem. Their purpose is, as Prof. Th. Mommsen has explained[1], to magnify the policy with which Augustus opened his régime in January B.C. 27.

The history of the time is briefly this. Octavian returned to Rome, after the conquest of Egypt, in B.C. 29. He was consul for that year and still retained the extraordinary powers as *triumvir* which had been conferred on him as far back as B.C. 43. In B.C. 28 he was consul again and also received censorial power, by virtue of which he purged the senate and reconstituted the nobility. On Jan. 1st B.C. 27 he resigned his extraordinary powers, but received in return the cognomen of Augustus and proconsular power for 10 years, including the command of all armies and fleets and the control of all the chief provinces. He was at the same time consul for the year, and was thus the supreme magistrate in Rome and throughout the whole extent of the Roman dominions. Later on, in B.C. 27, he left Rome for Gaul, intending to proceed also to Britain, but a revolt of the Cantabri and Astures called him into Spain. During the two years (B.C. 29–27) that he spent in Rome he restored a great number of temples and revived religious observances, reconstituted the army, and doubtless began those reforms in the public morals which he afterwards embodied in the *Lex Iulia sumptuaria* (B.C. 18), and other similar enactments. These are the great events of the time to which Horace alludes in these odes.

Ode I. is addressed to the young men and maidens who had not known the horrors of the civil wars. It is a general warning against wealth, luxury, ambition.

Ode II. refers to the reconstitution of the legions, in which, under the new régime, the rank and file consisted only of free-born volunteers, while the officers were recruited from the upper classes (senatorial and equestrian) only. The ode also impresses on all officials of the empire the necessity of secrecy and loyalty in the discharge of their duties.

[1] In a paper read before the Berlin Academy of Science, Jan. 24th 1889.

Ode III. is a protest against a rumour, then current, that Augustus intended to remove the seat of government to Troy or Byzantium. The question of removal was discussed about the same time by Livy (in the speech of Camillus v. 54).

Ode IV. is in praise of the mercy and *vis temperata* of Augustus the victor. (So Mommsen, but see below.)

Ode V. is (according to Mommsen) a defence of Augustus's policy in abandoning, for the present, the Roman prisoners and standards held by the Parthians.

Ode VI. is in praise of Augustus's revival of religion and morals.

Ode I.

Scheme. Listen, boys and girls, while I sing the last oracle of the Muses. In this world, Jupiter is master of the best of us, and Death carries us all off impartially. You may have wealth, without enjoying it: you may be poor, yet without an anxiety. He that is content fears not the angry sea or the furious winter's rages. I see men build enormous mansions, but terrors dog the richest. If then the costliest luxuries cannot relieve cares, why should I exchange my humble home for wealth that would bring me more trouble?

Cf. II. 3, 10, 14, 15, 16, 18, III. 24, for a similar moral.

Metre. Alcaic.

1. **profanum**, 'unbidden' in the sense 'uninvited.' At some ceremonies certain persons were not permitted to be present in the *fanum* or hallowed ground. These were, for the time being, *profani* (cf. *profestus* and perhaps *profundus* 'bottomless'), and the priest warned them to depart. Cf. Lewis and Short s.v. *exesto*, quoting the formula *hostis, vinctus, mulier, virgo exesto*: and *Aeneid* VI. 258 *procul o, procul este profani*: also Greek ἀλιτρός, βέβηλος.

arceo, 'I warn them off.'

2. **favete linguis.** 'Hush!' This is addressed to those who remain. So Tibullus II. 2. 2 *quisquis ades lingua vir mulierque fave*, and *Aeneid* V. 71 *ore favete omnes.* Properly, *lingua favere*, 'to favour with the tongue,' is to use words of good omen, but generally it means to be silent altogether. So does Greek εὐφημεῖν.

carmina, the six odes which follow, but *carmen* is particularly used of an oracular utterance, as in Livy I. 45. 5 *cecinere vates...idque carmen pervenerat* etc. Verg. *Ecl.* 4. 4 *ultima Cumaei venit iam carminis aetas.*

3. **sacerdos.** So Verg. *Georg.* II. 475 *Musae quarum sacra fero.*

4. **virginibus puerisque.** These are the chosen audience, the boys and girls who are to grow to manhood and womanhood under the new reign.

5. **regum timendorum**, sc. *imperium est.* The point of this and the following stanzas is the same, viz. the might of kings does not avail against Jupiter: wealth and birth and character and influence do not avail against Death.

in proprios greges, cf. IV. 4. 2 *regnum in aves vagas.*

7. **Giganteo.** The adj. represents an objective gen., 'triumph over the giants.' Cf. *fraterna invidia* (Sall.), *senatoria invidia* (Cic.), for jealousy felt towards a brother or towards the senate.

8. **supercilio**, 'his nod,' in the Greek sense of a motion of the eyebrows signifying assent (*ὀφρύσιν ἐπινεύειν*) or refusal (*ὀφρύσιν ἀνανεύειν*). Cf. *Aeneid* IX. 106 *adnuit et totum nutu tremefecit Olympum*, imitating *Iliad* I. 528 *ἐπ' ὀφρύσι νεῦσε Κρονίων...μέγαν δ' ἐλέλιξεν Ὄλυμπον.*

9. **est ut.** 'It may be that.' Cf. Cic. *Milo* 13. 35 *ille erat ut odisset defensorem salutis meae* (i.e. it was natural that he should hate).

viro, abl. of comp. with *amplius*: 'man than man,' but they do not thereby rise above the conditions of humanity (Wickham, who compares Soph. *O. T.* 498).

latius, 'over a wider estate.'

ordinet, 'arrays.' The rows of trees on which vines were trained were called *ordines*. Cf. Verg. *Georg.* II. 277.

10. **arbusta**, 'vineyards,' so called from the trees on which the vines were trained. See Conington's note on *Georg.* II. 89. For *sulcis* cf. Verg. *Georg.* II. 289 *ausim vel tenui vitem committere sulco.*

generosior, 'of nobler blood.'

11. **in campum**, i.e. the Campus Martius, where elections to curule magistracies were held. It lay low, whereas the houses of the rich were on the hills. Hence *descendat.*

12. **moribus meliorque fama.** For the position of *-que* cf. I. 30. 6, II. 19. 32.

13. **illi** seems to be a third candidate, who can command the votes of his numerous *clientes*. The point is that the choice, in human elections, is swayed by various motives: but *Necessitas* is quite indifferent to persons.

14. **aequa lege.** Cf. *aequo pede* I. 4. 13 and *aequa tellus* II. 18. 32 in a similar connexion.

necessitas, here 'Death.'

15. **sortitur**, 'takes by lot.'

16. **urna**, cf. II. 3. 26.

17. **destrictus ensis.** The allusion is to the story (told by Cicero *Tusc.* V. 61) that Dionysius, tyrant of Syracuse (B.C. 430–367), invited his flatterer Damocles to a feast and, in the midst of his enjoyment of it, showed him a sword suspended over his head by a single hair. The moral of the tale is *nihil esse ei beatum cui semper aliquis terror impendeat.* In Horace the drawn sword typifies the forebodings of a guilty conscience. Orelli quotes Job XV. 21, where Eliphaz says of the wicked man 'A dreadful sound is in his ears: in prosperity the destroyer shall come upon him' etc.

18. **Siculae dapes.** The feast set before Damocles, but the luxury of Syracusan tables was famed among the Greeks.

19. **elaborabunt**, 'will not, for all the labour they cost, produce a pleasant savour.' The active of the verb is very rare, though the passive part. *elaboratus* is common.

20. **avium**, of birds in aviaries. Orelli quotes Rutilius I. 111 *quid loquor inclusas inter laquearia silvas, Vernula queis vario carmine ludat avis?*

21. **agrestium virorum** with *somnus* primarily, though it belongs also to *domos* (ἀπὸ κοινοῦ *Introd.* p. xxv). 'The soft sleep of rustics does not despise their humble homes.' Orelli quotes Ecclesiastes v. 12 'The sleep of a labouring man is sweet, whether he eat little or much: but the abundance of the rich will not suffer him to sleep.'

24. **Tempe**, used for any wooded valley, fanned by the breeze. Cf. Cic. *ad Att.* IV. 15. 5 *Reatini me ad sua* Τέμπη *duxerunt.*

26. **sollicitat**. So in *Epod.* 2. 6 the happy rustic *neque horret iratum mare.* The merchant is made anxious by storms, because his cargoes are at risk.

27. **Arcturus** is a very bright star which may be found by following the curve of the Great Bear's tail.

28. **impetus**, 'assault.' The evening setting of Arcturus took place in Italy on the 29th of October: the evening rising of the Kids was a month earlier. The autumn storms began about this time.

Haedus, more properly *Haedi*, is the name of two stars in Auriga, on the Milky Way.

29. **vineae**, vineyards in which the vines were not supported by trees, but either allowed to trail on the ground or propped with sticks.

30. **mendax**, 'failing of its promise': *spem mentita seges* in *Epist.* I. 7. 87: on the other hand *segetis certa fides meae* below, in III. 16. 30.

arbore, the fruit-tree. It is personified and represented as throwing the blame for its failure now on the rains, now on the drought, now on the frosts.

32. **sidera**. The Crab and the Dog-star are chiefly meant. Drought in June and July was called *sideratio.*

34. **iactis in altum molibus**. For houses built partially in the sea, cf. II. 18. 20–22. The *moles* appear to have been large drums of concrete, sunk in the sea round the required space. (Wickham quotes *Aeneid* IX. 710 *Qualis in Euboico Cumarum littore quondam Saxea pila cadit, magnis quam molibus ante Constructam pelago iaciunt* etc.) The interior of the space was then filled up with *caementa*, 'rubble,' small rough stones.

huc, into the space enclosed by the *moles.*

frequens, predicative, 'assiduously.'

35. **redemptor**, 'the contractor,' who did work for the *locator* II. 18. 18. They are all busy, the contractor, his servants and the owner of the house.

36. **terrae fastidiosus**, 'weary of dry land.' Cf. II. 18. 22.

37. **Minae**, 'visions of disaster,' cf. Valerius Fl. v. 335-342.

38. **scandunt**. The marine palace is entered by a lordly flight of steps.

39. **aerata triremi**. This and the *eques* of 40 are suggested by *scandunt*. Black Care can climb, not merely into houses, but on shipboard and on horseback. Moreover, the ship and the horse are swiftly-moving things, but Care is as swift as they. This second point is specially brought out in II. 16. 21-24. The *aerata triremis* is probably the rich man's yacht (*priva triremis Epist.* I. 1. 93) and *aerata* means 'bronze-plated' not 'bronze-beaked.' The yacht which now lies at the bottom of Lake Nemi seems to have been decorated with bronze plates.

41. **quodsi**. I. 1. 35. There, as here, introducing the conclusion of the whole matter.

Phrygius lapis, a marble from Synnada in Phrygia, described as red with bluish spots. The reference is to the marbled walls (as in II. 18. 18) or the pillars of a great mansion.

42. **purp. sidere clarior usus**. For the hypallage, by which *clarior* is made to agree with *usus* instead of with *purpurarum*, cf. III. 3. 61 *Troiae renascens fortuna iterabitur*. There (see *note*) *Troiae fortuna* is nearly the same thing as Troy herself: and here *purpurarum usus*, 'the wearing of purples,' is nearly the same thing as 'purple robes.' So Vergil *Georg.* II. 466 has *nec casia liquidi corrumpitur usus olivi*: the use of the oil is spoilt, because the oil itself is spoilt by adulteration.

44. **Achaemenium**, 'Persian.' See II. 12. 21, and *Epod.* 13. 8.

45. **invidendis**. Cf. *invidenda aula* II. 10. 7. Verg. *Georg.* II. 463 speaks of *postes* inlaid with tortoise-shell, *varios pulchra testudine*.

novo ritu, 'in the modern style.' Very lofty pillars in private houses are said, by Pliny, to have been introduced by Scaurus in B.C. 59. Caesar's friend Mamurra is said to have been the first to use marble lavishly in his decorations.

46. **moliar**, pres. subj. 'Why should I rear a hall?' The *atrium* was the reception-room of the house.

47. **permutem**. For the construction, see I. 16. 25 and I. 17. 2.

valle Sabina. *Introd.* p. xiii, I. 17. 1.

48. **operosiores**, 'bringing more labour.' The word 'painful,' as formerly used, was a neat translation of *operosus*: e.g. Sir T. More speaks of 'sharp and painful virtue,' and Fuller of 'painfulness' in preaching.

Ode II.

Scheme. Let our youth learn, in the hard school of poverty, to be brave and warlike. It is noble to die for one's country: even the coward can only stave off death a little while. Manliness shines with glory that can never tarnish, and opens for itself a path to heaven. Loyal secrecy too is a virtue that finds its reward.

The ode instructs the rising generation in their duty to the state. They are to be strenuous in war and faithful in counsel.

1. **angustam pauperiem**: the link between the last ode and this. Ode I. exhorts to frugality by showing the uselessness of riches: Ode II. shows how frugality may be learnt and the use of it. Cf. III. 24. 51–54 *Eradenda cupidinis Pravi sunt elementa*, immediately followed by *et tenerae nimis Mentes asperioribus Formandae studiis*.

pauperiem, like *paupertas* in I. 12. 43, is not want (*egestas*), but narrow means.

amice adv. (not vocative noun).

2. **robustus** = *corroboratus*, predicative: 'by being hardened.' 'May the boy learn to take kindly to the pinch of poverty by being hardened in the stern school of warfare.'

3. **condiscat**, optative, like *suspiret* in l. 9.

4. **eques**. The expression is curious, for there was practically no Italian cavalry in B.C. 27. The reference is probably to a *project* of Augustus for raising cavalry in Italy to fight the Parthians.

5. **sub divo** = *sub Iove* (I. 1. 25), 'in the open air.'

trepidis in rebus, 'in scenes of peril,' a favourite expression of Livy.

6. **hosticis**, cf. *civicum* in II. 1. 1. The scene, of women watching a battle from the ramparts, is common in Greek poetry. So also in *Aeneid* XI. 475 *tum muros varia cinxere corona Matronae puerique.*

8. **adulta virgo**, the daughter of the *bellans tyrannus* and the betrothed of some princely ally.

9. **suspiret, eheu**. The sense is 'may she breathe an anxious prayer lest.' *eheu* is her actual sigh, and *suspiret eheu* conveys an idea of fear, on which *ne lacessat* etc. depends. The prayer is appropriate only in the mouth of the *virgo*, not in that of the *matrona*. In English, therefore, some alteration of the construction must be made: e.g. 'Watching him from the hostile ramparts *beside her mother*, may the maiden, ripe daughter of the warring tyrant' etc.

ne lacessat is sometimes taken as *oratio recta*: 'Ah! may my royal lover not provoke' etc., but the young lady is not likely to speak of her lover as *regius* or as *rudis agminum*.

10. **asperum tactu**, 'dangerous to touch.'

13. **dulce...mori**. This and the following lines are commonplaces of Greek poets. Cf. Tyrtaeus:

> *τεθνάμεναι γὰρ καλὸν ἐνὶ προμάχοισι πεσόντα*
> *ἄνδρ᾽ ἀγαθὸν περὶ ᾗ πατρίδι μαρνάμενον*:

and Simonides:

> *ὁ δ᾽ αὖ θάνατος κίχε καὶ τὸν φυγόμαχον.*

Several other passages of the same kind are quoted.

16. **poplitibus**, the houghs or ham-strings. In Livy XXII. 48 the Numidians at Cannae are described as pursuing the Romans, *terga ferientes et poplites caedentes*.

17. **virtus**, not 'virtue' in our sense, but 'manliness,' 'courage,' *ἀνδρεία*. The point of the stanza is that the honours of war are better than the honours of politics, since the brave man is certain of winning the former, whereas the latter are subject to the caprices of popular election.

repulsae sordidae, 'the disgrace of rejection at the poll.' In *Epist.* I. 1. 43 Hor. names *exiguum censum turpemque repulsam* as the things which the ordinary Roman was most anxious to avoid.

18. **intaminatis**, 'untarnishable.' Cf. *Introd.* p. xxiv.

19. **securis**, literally 'the fasces,' but really the *honores* of which the fasces were the symbol.

20. **popularis aurae**, 'the breath of popular favour.' Cf. *Aeneid* VI. 816 *nimium gaudens popularibus auris*, and *ventus popularis* in Cic. *pro Cluent.* 130. The career of T. Manlius Capitolinus furnished a good example of the contrast between the honours won by valour and those won in politics.

21. **virtus** (still in the sense of 'courage') wins immortality. This thought is treated more fully at the beginning of the next ode.

22. **negata temptat iter via** seems to mean 'forces a way where road is denied.' Immortality is denied to men, but courage takes it by storm. *temptare urbem* or *moenia* is a common military expression for 'to storm a town.' Cf. I. 28. 5 and Verg. *Georg.* III. 8 *temptanda via est qua me quoque possim Tollere humo victorque virum volitare per ora.*

23. **udam humum**, 'the mouldering earth,' opposed to the *arces igneae* of heaven (III. 3. 10).

25. **fideli silentio**. The admonition, according to Mommsen, is addressed to the civil servants of the new empire. Plutarch says that the maxim of Simonides, *ἔστι καὶ σιγῆς ἀκίνδυνον γέρας*, of which this line is a Latin translation, was a favourite saying of Augustus.

26. **vetabo...sit...solvat**. Cf. Tibullus II. 6. 36 *sis mihi lenta, veto.*

The point is that it is dangerous to keep company with a blabber: he is sure to be punished in the end and you may be involved in his punishment.

Cereris sacrum arcanae, the mysteries connected with the worship of Demeter at Eleusis and elsewhere.

28. **trabibus**, 'roof-tree.' Orelli quotes from Callimachus *Δάματερ, μὴ τῆνος ἐμὶν φίλος ὅς τοι ἀπεχθής Εἴη μηδ' ὁμότοιχος*, and from Euripides a similar protest ending *μήτ' ἐν θαλάσσῃ κοινόπλουν στέλλοι σκάφος.*

fragilem. The boat might be smashed by a thunderbolt.

29. **solvat**, 'unfasten,' 'launch.'

phaselon, a light boat, shaped like the Egyptian bean, *φάσηλος*.

Diespiter, 'sky-father,' an old form of *Iuppiter* (see I. 34. 5 *n.*) specially appropriate here, both because this name was used in oaths, and because there is an allusion to thunderbolts.

30. **incesto**, 'unclean' because 'guilty.' Cf. *parum castis* in I. 12. 59.

integrum, 'unspotted' (I. 22. 1), 'innocent.'

31. **scelestum**, 'miscreant.'

32. **pede claudo**, descriptive abl. with Poena: 'Punishment with her lame foot,' called by Aeschylus *ὑστερόποινος* Ἄτα. The idea of the lame foot seems, like everything else in the stanza, to be borrowed from the Greek, but is not found in any extant Greek poem.

Ode III.

Scheme. The man of fortitude can be moved from his resolve by no terror. It was fortitude that raised Pollux, and other heroes, to immortality. Romulus was admitted to the circle of the immortals only by express permission of Juno, who waived, for his sake, her long hostility to the Trojan race. But she waived it, nevertheless, on one condition, namely, that Troy should never be rebuilt. On this condition the stability of the Roman empire depends.

The ode is connected, by its opening stanzas, with the 6th stanza of the preceding, but the gist of it is generally believed to be in the prohibition against any revival of Troy. This may be taken literally, as by Mommsen, who believes (see on l. 60) that schemes were really mooted for shifting the centre of government from Rome to the East, or creating an Eastern capital at Byzantium. Many editors, however, regard the speech of Juno as allegorical, Troy representing either the old Rome of the *optimates*, fallen never to be restored, or Asiatic luxury, which, lately introduced, Augustus was determined to repress.

1. **iustum...virum**, 'the man of just and firm resolve.' Three distinct ideas are combined: *vir* is the man of *virtus*, the brave man: *iustum* means one who keeps his promises: *tenacem propositi* means one who pursues his ends, without fear or favour. The second of these three is especially prominent in the speech of Juno ll. 18—68. It was by a breach of faith that Troy fell: it would be a breach of faith to restore the fallen city. For *vir* cf. Cic. *Milo* 82 *proposita invidia, morte, poena, qui nihilo segnius rem publicam defendit, is vir vere putandus est.*

3. **vultus**, 'glare,' as in I. 2. 40 *acer Mauri peditis cruentum Vultus in hostem.*

4. **mente solida**, abl. of the part concerned (Roby *L. G.* § 1210): 'in his massy intent.' Wickham translates *solida* 'rock-like.'

5. **dux Hadriae**: cf. *arbiter Hadriae* in I. 3. 15. Mommsen suggests that the Hadria is mentioned to recall Augustus's exploits at Actium.

7. **orbis**, the dome of heaven. Cf. I. 16. 11 *tremendo Iuppiter ipse ruens tumultu.*

8. **ferient**. This form of apodosis, in which an unconditional prophecy is substituted for a conditional statement, is very uncommon (Roby *L. G.* § 1574, 2). Cf. Ovid *Tristia* II. 333 *At si me iubeas domitos Iovis igne gigantas Dicere, conantem debilitabit onus.*

9. **hac arte**, 'by this virtue.' So Cicero *Pro Lege Manilia* 13. 36

enumerates among the *artes* or 'qualifications' of a great general *innocentia, temperantia, fides* etc. Cf. also IV. 15. 12.

10. **enisus**, 'struggling upwards.'

attigit. The singular verb with two nominatives is frequent in Horace: as I. 3. 10, II. 13. 38, IV. 5. 18.

igneas, 'starry.'

11. **Augustus**. The justice and pertinacity of Augustus were shown in his fourteen years' war against his uncle's murderers.

12. **purpureo ore**, either 'with shining face' or 'with rosy lips.'

bibet. The reading *bibit* is not so well supported by MSS. but there is much to be said for it. Hor. frequently speaks of Augustus as a god who has deigned to visit men for a while. See I. 2. 45, III. 5. 2, IV. 5. 31 and *Epist.* II. 1. 15. But to suggest that Aug. was on familiar terms with Pollux and Hercules, is rather ludicrous. For **bibet** cf. Verg. *Georg.* I. 24 and 503.

13. **hac**, sc. *arte*, with *merentem*: 'in reward for this virtue.'

Bacche pater. Bacchus was only a demi-god by birth, being the son of Jupiter and a mortal, Semele. For *pater* cf. I. 18. 6 and *huc pater o Lenaee* in Verg. *Georg.* II. 4.

14. **vexere**, 'dragged thee to heaven.' The Greeks represented the car of Bacchus as drawn by panthers, not tigers: but either animal would serve as a token of the god's famous journey into India, and of his power over savage natures.

15. **Quirinus**. *qui tenet hoc nomen, Romulus ante fuit* says Ovid *Fasti* II. 476, where also the story of Romulus' translation to heaven is told.

16. **equis**, 'in the chariot' of Mars. This use of *equi* is imitated from the Greek use of ἵπποι.

17. **consiliantibus**, dat. after *gratum*. The gods are holding a council on the question whether they shall admit Romulus or not, and are glad to receive Juno's assent.

19. **fatalis**, 'doom-fraught' (Wickham).

incestus, 'tainted,' 'corrupt': as in III. 2. 30. Paris is meant, who, for a bribe, gave the prize of beauty to Venus over Juno and Minerva. Orelli, however, thinks *incestus* refers to Paris as an adulterer.

20. **mulier peregrina**, Helen, whom Juno disdains to name.

21. **ex quo**, with *damnatum*: 'condemned ever since the day when—.'

22. **mercede pacta**, probably abl. abs., for *destituit* properly means 'left in the lurch.' But Lewis and Short regard *destituit* as=*fraudavit*, which regularly has an abl.

Laomedon, king of Troy, father of Priam, defrauded Poseidon and Apollo of their reward for building the walls of Troy.

24. **duce**, Laomedon. No charge of faithlessness was ever brought against Priam.

25. **Lacaenae adulterae**, dat. to *splendet*, as in I. 5. 12 *miseri quibus nites*. 'No longer does her infamous guest shine in the eyes of the Spartan adulteress.' For *hospes* cf. *hospitam* in I. 15. 2.

28. **Hectoreis opibus**, 'by the aid of Hector.' The sing. would be more usual, as in *ope Daedalea* IV. 2. 2.

29. **nostris...seditionibus**. 'The war protracted by our quarrels': for Mars, Apollo and Venus fought on the side of the Trojans, while Juno, Minerva and Neptune were against them.

30. **protinus**, 'henceforth.'

31. **nepotem**, 'my grandson.' Romulus was the son of Mars, and therefore the grandson of Juno.

32. **Troica...sacerdos.** Rea Silvia, the vestal. She is called *Troica* because Horace (as in I. 2. 17) identifies her with Ilia, the daughter of Aeneas.

33. **redonabo**. This verb is used by Horace alone (in a different sense, II. 7. 3). Here it is equivalent to *condonabo*. 'I will forgive Mars my causes of anger and my hated grandson.' Cf. Caesar *B. G.* I. 20 *praeterita se Divitiaco fratri condonare dicit*.

36. **ordinibus**, dat. as in Tac. *Hist.* II. 94 *urbanae militiae adscribebatur*. There were distinctions of rank among the gods, as *di maiores* and *minores*. The epithet *quietis* is a piece of Epicureanism (see I. 34. 2 *n.*), quite inappropriate here.

38. **exules**, the Trojan exiles, Aeneas and his offspring.

40. **busto**, abl., for *insultet* is used in its etymological sense of 'leap,' 'frisk.'

43. **fulgens**. The roof of the temple of Jupiter Capitolinus was gilt.

triumphatis. Cf. *Georgic* III. 33 *bisque triumphatas utroque ab litore gentes*. **possit**, 'have the power to.'

45. **late**, with *horrenda*: 'feared far and wide.'

nomen, practically 'her sway,' for *nomen*=nationality, as *Latinum nomen* IV. 15. 13.

46. **medius liquor**, 'the intervening sea' i.e. the Straits of Gibraltar, between Spain and the province of Africa. This is the boundary of the West, as the Nile is the boundary of the East.

50. **fortior**. This is the condition precedent to *tanget armis* in l. 54. 'If she be braver in despising gold, undiscovered and all the better placed when hidden in the earth, than in compelling it to human use with hands that snatch at everything sacred, then shall she reach with her arms every boundary of the world' etc.

51. **cogere** may mean 'to collect,' in which case *humanos in usus* belongs to *rapiente*.

54. **gestiens**, 'exulting to see with her own eyes.'

55. **ignes**, the torrid zone. **nebulae...rores**, the arctic regions. See Vergil *Georgic* I. 234–236.

58. **hac lege**, 'on this condition': *ne* = that not. The point seems to be that the Roman empire was gained on the express condition that Rome should always be the capital. To remove the capital would therefore be a breach of faith.

nimium pii, 'too affectionate' or 'too dutiful' to their mother-city Troy.

59. **rebus**, 'fortunes' as in I. 12. 14.

60. **tecta...Troiae**. There was clearly some talk of removing the seat of government from Rome to the East. According to Suetonius (*Iul. Caes.* 79) there was a rumour, even in Julius Caesar's time, that he meant to migrate to Alexandria or Troy itself *translatis simul opibus imperii*. It had obviously been Antony's intention to create some rival to Rome in the East, and Augustus must have felt (and may have said) that Rome was inconveniently far from those provinces which most claimed his attention. The general interest in the question is shown by the speech on the proposed migration to Veii, which Livy (V. 53, 54) puts into the mouth of Camillus. It is not likely that Horace would have expressed himself so decidedly on the matter without the sanction of Augustus, or at least of Maecenas.

61. **alite lugubri**, 'with evil omen': cf. I. 15. 5 *mala avi*, and IV. 6. 23 *potiore ductos alite muros*.

Troiae fortuna, 'the luck of Troy' is, in effect, Troy itself, just as in I. 35 (where see introductory note) *fortuna domus* is the house itself. Cf. also *Epist.* II. 1. 191 *mox trahitur manibus regum fortuna retortis*. Hence the epithet *renascens* applied to *fortuna* rather than to *Troiae* is hardly a hypallage.

62. **iterabitur** does not mean 'shall be repeated,' but 'shall be treated again.' Cf. *Epod.* 12. 21 *muricibus iteratae lanae* = *iterum tinctae*. 'The luck of Troy, if unhappily revived, shall be treated once more with sore disaster.'

64. **coniuge...sorore**. Cf. *Aeneid* I. 46 *ast ego quae divum incedo regina, Iovisque et soror et coniux*.

65. **aeneus**, emphatic, 'even if made of brass.'

66. **meis**, because Argos was the chief seat of Hera's (Juno's) worship.

67. **Argivis**, ablative of the means = *per meos Argivos*. The agent is Juno herself.

69. **non hoc**. Cf. the last stanza of II. 1.

conveniet. The future is used because the Muse is inclined to say yet more, as the next words, *quo—tendis*, show.

70. **pervicax**, 'obstinate,' 'wilful.'

72. **tenuare**, 'to belittle,' like *deterere* in I. 6. 13.

modis parvis, the Alcaic metre in comparison with heroic hexameters.

Ode IV.

Scheme. Sing, Calliope, a longer strain. Ye Muses, ye have been kind to me from childhood. Ye have saved my life often and I fear no danger in your company. To Caesar, too, you bring a solace after toil and counsels gently administered. We know how Jupiter hurled down the giants who tried to scale Olympus. Force without discretion is always doomed to failure; so is force employed in impiety: as many an ancient example shows.

The thoughts in this ode are unusually abrupt even for Horace, but the main point seems to lie in lines 41 (*vos lene consilium et datis* etc.) and 65 (*vis consili expers mole ruit sua*), where it is suggested that the success of Augustus in his gigantic combats was due to the *consilium* of the Muses, meaning no doubt Maecenas and other persons of literary tastes. They were to Augustus what Pallas and Apollo were to Jupiter in the war with the giants. The tendency of their advice would naturally be towards leniency, but it is pressing the words *lene consilium* too much to interpret them as 'counsels of mercy' and to make them the keynote of the ode, as Mommsen does. It is sufficient if we see in the ode a commendation of Augustus for choosing his advisers among men of peace, and for attaching literary men to his court.

1. **descende caelo,** 'come down from thy home in heaven,' or perhaps (as Porphyrion suggests) 'leave the subject of the gods': *desine referre sermones deorum.*

1, 3, 4. **tibia...voce...fidibus.** Wickham sees here only two alternatives: viz. a high voice with accompaniment of the *tibia*, or a low voice with accompaniment of the *lyre.* But it is much simpler to suppose that there are three alternatives, viz. a choral ode with *tibia*, a song without accompaniment, or a song with lyre. The poet is not particular as to the choice of the strain, provided it be long.

tibia, cf. I. 12. 1, 2. The pipe was the proper accompaniment of choral odes: the lyre of songs. See *Introd.* p. xviii and I. 1. 32–34 *n.*

2. **regina.** Calliope is called, in Hesiod's *Theogony* 79, the noblest of all the Muses, but Horace appears to mean only '*my* queen,' not 'queen of the Muses.'

Calliope. She was, to later writers, the muse of Epic poetry, but it is evident that Horace laid no stress on such distinctions. In I. 1. 33 he professes to be beholden to Euterpe (the lyric muse) or Polyhymnia (the muse of sacred songs): in I. 12. 2 to Clio (the muse of history): in IV. 3. 1 to Melpomene (the muse of tragedy), and elsewhere (I. 17. 14, II. 1. 9, III. 3. 70) to the Muse generally, without naming one in particular.

3. **seu...seu.** The sentence would in full be: *dic longum melos vel voce, si mavis, fidibusve, si mavis.* There is a similar condensation below ll. 21–24.

acuta, Gr. λιγείᾳ 'clear.'

5. **auditis?** Horace turns to the *virgines puerique* and asks whether they hear the Muse's song.

amabilis insania, 'a fond delusion' (though *fond* in this connexion originally meant 'silly').

6. **videor**, sc. *mihi*.

pios lucos, 'holy groves,' i.e. groves to which only the holy are admitted. Cf. *parum casti luci*, 'groves defiled by the unholy,' in I. 12. 59.

9. **me**, emphatic. Horace was proud of the tale, because similar tales were told of the great poets Stesichorus, Pindar and Aeschylus.

fabulosae palumbes, 'legendary doves' (Wickham). Some critics connect *fabulosae* with *nutricis*, 'my nurse who told me stories,' but the epithet is irrelevant. Horace perhaps refers to some familiar tale like our 'Babes in the Wood,' but if not, there were at any rate stories about Venus's doves and the doves that fed Zeus in Crete.

Voltur, a mountain in Apulia, near Venusia, where Horace's father had a little farm.

10. **Pulliae**. See critical note. The name Pullia does not seem to occur in the inscriptions of Apulia, but is common in the adjoining districts of Samnium and Campania. It belongs usually to freedwomen of Greek origin, called Pullia Charis, Pullia Arethusa etc. There must have been a rich family of Pullii in the neighbourhood, from whom these *libertae* derived their name.

11. **fatigatumque**. For the position of *-que* cf. III. 1. 12 *n*.

somno, 'sleepiness.'

12. **puerum** inserted here neatly picks up the thread of *me fabulosae* which is almost lost in the intervening lines. Cf. *vetulam* in III. 15. 16.

13. **quod foret**, 'so that it was.' Cf. *Epod.* 2. 28 *fontesque lymphis obstrepunt...somnos quod invitet.*

14. **Acheruntia** now Acerenza, **Bantium** now Banzi, are places on the hill-side. **Forentum** must have been in the valley, but Wickham says the name Forenza is now applied to a place on the hillside too.

17. **ut**, here and in 18 dependent on *mirum*: 'so that it was a wonder to all how.' Cf. *Epod.* 16. 53.

18. **premerer**, 'I was covered.'

sacra. The laurel to Apollo, the myrtle to Venus: so that Horace was marked out for the poet of love.

19. **collata** belongs both to *lauro* and *myrto*, and so does *sacra*, but the epithets are ingeniously divided. Cf. II. 8. 3 and 15. 18–20 for a similar device.

20. **non sine dis** = *οὐ θεῶν ἄτερ*, a litotes for 'by direct favour of the gods.'

22. **tollor**, middle, 'I lift myself' = 'I climb.'

Sabinos, 'my Sabine farm.' For the practice of calling an estate after its inhabitants see II. 18. 14 *n.*

seu...seu...seu. Each clause requires an apodosis *vester sum.* 'If Praeneste or Tibur or Baiae invites me, everywhere I am yours.' The places, as Wickham notices, are at different altitudes: Praeneste (*Palestrina*) on the top of a mountain over 2000 feet high, Tibur (Tivoli) on a hillside, Baiae on the coast.

24. **liquidae Baiae**, 'the limpid air of Baiae.'

25. **amicum.** 'Because I love your rills and merry-makings.'

26. **Philippis**, at the second battle: II. 7. 13. *Introd.* p. xi.

27. **devota**, sc. *dis inferis* and therefore 'accursed.' The event is spoken of in II. 13, II. 17. 27, III. 8. 7.

28. **Palinurus**, a promontory in Lucania, so named after Aeneas' steersman who was drowned there. *Aeneid* VI. 381. Horace does not allude elsewhere to this escape from shipwreck. (See *Introd.* p. xii.)

29. **utcumque** = 'whenever' as in I. 17. 10 (but Porphyrion took it as 'wherever,' quoting *Aeneid* V. 329). For the sentiment that a poet is protected wherever he goes, cf. I. 22.

30. **navita** and 32 **viator** are predicative: 'on shipboard' and 'on foot.'

Bosphorum. For the storminess of the Bosphorus cf. II. 13. 14 and II. 20. 14.

32. **litoris Assyrii**, apparently the shores of the Persian Gulf are meant, and the desert of Gedrosia, where Alexander the Great nearly lost his life.

33. **hospitibus feros.** The ancient Britons are said by Tacitus (*Ann.* XIV. 30) to have offered captives in sacrifice.

34. **Concanum.** The Concani were a tribe of Cantabri in Spain. The practice of drinking horse's blood is ascribed to them by Silius Italicus (III. 360). Vergil ascribes it to the Geloni (*Georg.* III. 463).

35. **Gelonos.** A Scythian people (see II. 9. 23 *n.*), part of the great nation of Cossacks. Vergil calls them *sagittiferos* (*Aeneid* VIII. 725). The Cossacks continued to use bows and arrows in warfare even at the time of the invasion of France in 1814.

36. **Scythicum amnem**, the Tanais, now the Don.

37. **altum.** Cf. Cic. *Tusc.* II. 11 *te natura excelsum quendam et altum et humana despicientem genuit.* **simul** = *simulac.*

militia, with *fessas.*

39. **finire quaerentem.** Cf. *perire quaerens* I. 37. 22.

41. **vos...almae.** This passage is usually translated: 'You give gentle counsel and delight in it *when you have given it*,' i.e. you delight to see it accepted. But the second remark is very unnecessary and is very oddly put. The natural meaning of the Latin is: 'you give gentle counsel and delight in it *when it is given to you*, for you are kind.'

Augustus is supposed to converse with the Muses and exchange counsel with them.

consilium is scanned *consiljum*, like *principium* III. 6. 6. Vergil, similarly, has *arjete*, *abjetibus*.

42. **scimus ut**, 'we all know how' (viz. by *consilium*). In the stanzas which follow, the point appears to be that as Jupiter, in his combat with the giants, profited by the advice of Pallas and Apollo, so Augustus in his combat with Antony profited by the advice of the Muses, i.e. of poets.

43. **Titanas**. Jupiter fought the Titans first and the giants afterwards. But Horace blends the two stories. Cf. note on II. 12. 9.

44. **caduco**, 'swooping' or 'crashing,' according as the swiftness, or the noise, of the fall is meant.

45—48. Wickham, in a graceful note, points out the contrast between the dull earth (*bruta* in I. 34. 9) and the moving sea, busy cities and the gloomy abodes of death, immortal gods and mortal men. He remarks, also, on Horace's habit of giving an epithet to only one of two things contrasted, the contrary epithet being implied for the other thing. Thus here we have *urbes regnaque tristia* and *divosque mortalisque turmas*. So in II. 3. 9 *alba populus* contrasts with [the dark-green] *pinus*, and in III. 13. 6 the cold [clear] stream with the [hot] red blood.

50. **bracchiis** belongs ἀπὸ κοινοῦ (*Introd.* p. xxv) both to *fidens* and *horrida*: 'trusting to its forest of arms.' Of the giants afterwards named only Typhoeus and Enceladus are expressly said to have had a hundred hands.

51. **fratres**. Otus and Ephialtes, huge sons of Poseidon. Vergil *Georg.* I. 282 says of them *ter sunt conati imponere Pelio Ossam Scilicet atque Ossae frondosum imponere Olympum*. This story does not properly belong to the myth of Zeus's wars with the Titans and the giants.

52. **imposuisse**. For the perf. cf. Roby, *L. G.* § 1371.

53. **Typhoeus**, **Mimas**, **Porphyrion, Rhoetus** and **Enceladus** were all giants proper, i.e. sons of Gaia, the earth. The combat of Zeus with the giants was the subject of the celebrated sculptures forming the frieze of the great altar of Zeus in Pergamum. Horace perhaps had seen this when he was in Asia Minor (*Introd.* p. xi).

55. **evulsis truncis**, abl. of the instrument with *iaculator*, which has a verbal force=*iaculans*.

57. **contra**, with *ruentes*.

Palladis. Pallas Athena, the Roman Minerva, was the goddess of wisdom, the best giver of *consilium*.

sonantem aegida. In *Iliad* XVII. 593 Zeus causes thunder by shaking the *aegis*.

The *aegis* (αἰγίς, 'goat-skin') is in Homer a *shield* that Hephaistos (Vulcan) made for Zeus, and that Athena sometimes used. But in works of art it is a goat-skin which Athena wears, sometimes on her

left arm as a shield, sometimes arranged to cover her bosom and back. It was fringed with snakes, and the Gorgon's head was fastened to the middle of it.

58. **hinc**, 'on the one side,' apparently on the same side as Pallas, while on the other stood Juno and Apollo.

avidus, 'devouring,' epithet of fire being given to the fire-god.

60. **numquam...arcum** = *qui nunquam positurus fuit*, 'one that would not replace his bow on his shoulder,' i.e. that would not rest till the fight was done. Cf. Wm Blake, "I will not cease from mortal fight Nor shall my sword sleep in my hand" etc. Most edd. take *umeris* as '*from* his shoulder," but the description is most inappropriate here.

61—65. The following stanza reminds us that the Apollo, who fought against the giants, is yet the graceful and poetical youth who loves the Muses and the streamlets and the wild wood.

61. **Castaliae**, a spring on Parnassus, sacred to Apollo and the Muses.

62. **Lyciae**, at Patara. Hence *Patareus* in l. 64.

63. **natalem silvam**, his natal grove in Delos. Hence *Delius* in l. 64.

65. **consili expers**, 'without advice,' i.e. without judgment.

66. **vim temperatam**, 'force under control.'

provehunt in maius = 'increase.' For *in maius* cf. *ad plenum* I. 17. 15; *ad melius transcurrere*, 'to change for the better,' *Sat.* II. 2. 82.

67. **viris**, 'brute strength,' meaning strong and brutal persons.

68. **animo moventis**, 'meditating.' Cf. *multa movens animo*, *Aeneid* III. 34.

69—80. **Vis temperata** has been already contrasted with the uncontrolled violence of the giants: it is now to be contrasted with brutal wickedness. The *consilium* of the Muses is not only politic and wise, but also honest and pious.

70. **notus**, 'is well-known,' corresponding to *scimus* in l. 42.

integrae, 'chaste.'

72. **virginea sagitta**, 'the virgin's arrow.' Cf. *Herculea manu* II. 12. 6.

73. **iniecta monstris suis**, 'piled on her monstrous progeny,' the giants. Mountains were placed on some of them, as Aetna on Typhoeus or Enceladus: others were hurled down to Tartarus, as Tityos.

75. **peredit**, perf. 'has not yet eaten through,' so as to set them free.

76. **celer ignis**, 'the rushing fire,' proceeding from the mouth of the imprisoned giant. (Aeschylus *Prom.* 378.)

77. **incontinentis**, 'lustful.' Tityos attacked Artemis (Diana) or her mother Leto.

78. **ales**, the vulture (or two vultures) that tore at his entrails.

nequitiae, dat. after *additus* = *appositus*. Cf. *Aeneid* VI. 90 *Teucris addita Iuno*, 'dogging the Trojans.'

79. **amatorem**, 'the ravisher.' He tried to carry off Proserpine. Cf. IV. 7. 27.

trecentae, 'countless.' *Sescenti* is more usual in this sense. But cf. *Sat.* I. 5. 12, where the bargee complains *trecentos inseris*.

80. **cohibent**, 'still imprison.'

It will be noticed that no examples of Jupiter's clemency are adduced. It is therefore very improbable that Augustus's clemency is one of the motives of the ode.

Ode V.

Scheme. Jupiter reigns in heaven: Augustus shall be counted a god on earth when he has added the Britons and the Parthians to our empire. The Roman captives in Parthia have disgraced themselves. Think of the noble words of Regulus, who dissuaded the senate from ransoming the prisoners taken by the Carthaginians. Yes, and he returned to captivity himself, although he knew what tortures awaited him.

The ode is capable of two interpretations. Either (1) it is a defence of Augustus for going to Britain in B.C. 27 rather than to Parthia. Or (2) it advises that the Parthians should be *fought*, not *treated with*, even though war should cost the lives of the surviving Roman prisoners.

The former interpretation has the weighty authority of Mommsen. The latter is strongly supported by ll. 13–18, and by the fact (evident from I. 35. 30–32) that Augustus contemplated sending an army to Parthia at the same time as he himself went to Britain.

1. **caelo**, with *regnare*, opposed to *praesens*, 'on earth.'

credidimus, 'we have always believed' that Jove was king of heaven. We have now to learn that there is a god on earth.

2. **praesens**. Cf. *Epist.* II. 1. 15 *praesenti tibi maturos largimur honores* (addressed to Augustus), where *praesens* is contrasted with *extinctus*, 'dead.'

3. **adiectis Britannis** = *si adiecerit Britannos*.

Britannis. Augustus set out in B.C. 27 for Gaul, intending to go on to Britain, but he was called into Spain by an insurrection of the Cantabri. It is plain, from I. 35. 30–32, that he contemplated sending an army to the East at the same time, but no army was in fact sent till B.C. 24, when Aelius Gallus made an abortive expedition into Arabia. Augustus himself did not go to the East till B.C. 22.

4. **gravibus Persis**. Cf. I. 2. 21. The Parthians, here called *Persae*, are also called *Medi*: see l. 9.

5. **Crassi**. M. Licinius Crassus, the ally of Pompey and Caesar in the first triumvirate (so-called), was defeated by the Parthians at Carrhae in Mesopotamia B.C. 53. The victors are said to have taken 20,000 prisoners.

coniuge barbara, abl. abs., 'his wife a barbarian,' like *incolumi Iove* in l. 12. It might be abl. instr. with *turpis*, 'disgraced by a barbarian wife,' but the arrangement of the words suggests that *coniuge barbara* is a complete phrase.

6. **vixit**, a word full of meaning. 'Has he endured to live?' or 'Has he saved his life?'

hostium socerorum, 'the enemy whose daughter he has wedded.'

7. **pro curia**. 'Alas! what a change in the senate and in our character!' *inversi* belongs to *curia* too. Cf. I. 5. 6 *fidem mutatosque deos*.

8. **consenuit**. The battle of Carrhae was 26 years before B.C. 27.

in armis. Some of the Roman captives took service or were obliged to serve in the Parthian army, which consisted largely of slaves, and this was perhaps urged as a reason against fighting the Parthians.

9. **Marsus et Apulus**. Typical names for the Italian soldier. Cf. *Marsa cohors* in II. 20. 18, and *militaris Daunias* (Apulia) in I. 22. 14.

10. **anciliorum**, the shields preserved by the Salii. One of them fell from heaven in Numa's time, and a prophecy declared that the stability of the Roman empire would depend on the preservation of this shield. Numa, therefore, had eleven more made of precisely the same pattern, so that no thief could recognise the original.

For the gen. *anciliorum* from *ancile* cf. *vectigaliorum* and other examples in Roby *L. G.* § 425.

nominis, sc. *Romani*, and cf. III. 3. 45 *n*.

togae, the national dress: cf. *Aeneid* I. 282 *Romanos, rerum dominos, gentemque togatam*. Persians and Parthians wore baggy trousers. See art. *Bracae* in Smith's *Dict. of Antiq.* 3rd ed.

11. **aeternae Vestae**, 'Vesta's undying fire.' This also was a pledge of the perpetuity of Rome.

12. **Iove**, 'Jove's temple' on the Capitol.

incolumi Iove, abl. abs., 'while Jove's temple and the city of Rome still stand.' Cf. III. 3. 42.

13. **hoc caverat**. 'This was the disgrace that the prophetic mind of Regulus had foreseen, when he protested' etc.

Reguli. M. Atilius Regulus was taken prisoner, by the Carthaginians, with 500 of his men B.C. 255. He was sent to Rome to offer terms of peace or an exchange of captives, but he advised the senate to refuse both offers and himself returned to captivity. There are two forms of this story, differing in details. One is related by Cicero *de Off.* III. 27, the other by Livy or rather by the person who wrote the epitome of Livy's 18th Book.

14. **condicionibus**, dat. 'offers' of peace.

15. **exemplo**, 'a precedent fraught with ruin for the coming generation.'

16. **aevum** in the Odes usually means 'lifetime' (see II. 11. 5): here 'generation.'

17. **periret**. The final *-et* may be regarded as long in arsis (cf. I. 3. 36). Some edd. contend that it is short and find a parallel in III. 23. 18.

17. **si non**, explaining *exemplo*.

18. **signa**, *Roman* standards, though Regulus cannot bear to say so.

20. **sine caede**, 'without bloodshed.' It was usual enough to strip the arms from the *dead*.

21. **ego...vidi, vidi ego**, most emphatic: 'I have seen with these eyes.' For the order cf. IV. 13. 1.

civium, sc. *Romanorum*. These are the same men who, till they were stripped of their arms, were *milites*.

22. **libero**. The epithet really belongs to *civium*: cf. *impia cervice* in III. 1. 17. *tergo* is abl. of place.

23. **portas non clausas**, sc. *Carthaginis*, a sign of security: cf. *apertis otia portis* in *Ars Poet.* 199.

24. **Marte populata nostro**, 'after being ravaged by our arms.' *Marte* is equivalent to *bello* (as in l. 34), and is abl. of the means, not of the agent.

25. **scilicet**, ironical, 'forsooth.' Cf. the passage from *Georgic* I. quoted at III. 4. 51.

26. **flagitio**. 'You are adding loss to your disgrace.' The money would be thrown away, for the ransomed soldier would be worthless.

27. **neque...nec**. A *parataxis* or use of two simple sentences for one compound. The compound sentence would run: *ut lana non refert* etc. *ita virtus non curat* etc.

amissos colores, its original white colour.

28. **refert**, 'reproduces.'

medicata, 'steeped.' Cf. *Georg*. I. 193 *semina vidi equidem multos medicare serentes*.

fuco, 'dye': properly a sea-weed used in dyeing.

29. **cum**, 'whenever,' with indic. Cf. Roby *L. G.* § 1717.

30. **curat**, 'does not choose to be restored': cf. Verg. *Georg*. I. 39 *nec repetita sequi curet Proserpina matrem*.

deterioribus, dat. 'the degenerate.' The Scholiast says *deteriores fiunt ex bonis, peiores ex malis*.

33. **perfidis se credidit**. The stress is on *perfidis*: the soldier has entrusted his life to an enemy *that he knew to be faithless*. The *perfidia* of the Carthaginians was proverbial at Rome: thus Livy (XXI. 4) says that Hannibal showed *perfidia plus quam Punica*.

36. **iners**, 'the coward!' Cf. IV. 9. 29 where *inertia* is contrasted with *virtus*.

37. **hic**. If the text is sound (see critical note), *hic* must be used

rhetorically, with a gesture of contempt, as if the soldier were present ('the fellow').

unde...inscius, 'not knowing whence he was to win life.'

sumeret is the oblique form of what, in direct speech, would be a dubitative question, *unde vitam sumam?* (Roby *L. G.* 1610, 1612). Cf. Caesar *B. G.* III. 14 *Non satis Bruto vel tribunis militum constabat quid agerent aut quam rationem pugnae insisterent.*

38. **pacem duello miscuit**, 'has mingled peace with war,' or perhaps 'has confused peace with war.' In either case, the point is the same. We admire soldiers, as Ruskin says (in 'Unto this Last'), because it is their trade *to be killed.* The soldier who, in war, asks *unde vitam sumam*, is not a warrior at all.

duello, the older form which afterwards became *bello*, as *duis* became *bis* and *duonus bonus.* A somewhat similar change is seen in English *Bill* compared with *William.*

38. **o pudor**, the dishonour to Rome.

40. **altior**, 'made taller,' 'raised higher by the shameful ruins of Italy.' Carthage is imagined as standing on the ruins of Italy.

ruinae in the plural is used both for 'downfall' in the abstract (IV. 14. 19) and 'ruins' in the concrete (III. 3. 8). The latter meaning is most likely here.

41. **fertur**, 'he is said,' as in I. 7. 23: I. 16. 13, III. 20. 13.

42. **capitis minor**, a poetical variant for *capite deminutus* 'deprived of the citizenship.' Regulus lost his citizenship and therefore his rights as *pater familias*, when he was taken prisoner; for *capite deminutus est qui in hostium potestatem venit* (quoted from Festus by the lawyer Paulus). For the gen. *capitis* see Roby *L. G.* §§ 1320, 1321.

44. **torvus**, 'sullen,' 'gloomy.'

humi posuisse = *defixisse in terram.*

45. **donec firmaret...properaret.** 'While he was bracing...and while he was hurrying away.' *donec* in this sense usually has the indicative, as I. 9. 17, III. 9. 1, 5: but here the clause is in oratio obl. dependent on *fertur.*

46. **auctor.** The *auctor* of a senatus consultum was the senator who first proposed it: those who spoke in favour of it were *suasores.*

nunquam alias, more emphatic than *non alias:* 'never given before or since.'

48. **egregius exul**, an oxymoron, for exiles were usually in disgrace: cf. *splendide mendax* III. 11. 35.

49. **atqui**, 'and yet,' as in I. 23. 9. Horace must have read Cicero's account (*de Off.* III. 100), which concludes *neque vero tum ignorabat se ad crudelissimum hostem et ad exquisita supplicia proficisci, sed ius iurandum conservandum putabat.*

50. **tortor.** It is said that Regulus' eyelids were drawn wide apart and that he was then exposed to the glare of the Sun. Polybius, however, the earliest and most careful historian of the Punic Wars, does

not mention Regulus' embassy or death and evidently knows nothing of the whole story.

52. **reditus**, plur. as in *Epode* 16. 35. *populum reditum morantem* would have been unpleasing in sound and ambiguous in meaning.

54. **diiudicata lite**, abl. abs. 'after the decision of a law-suit.' The *patronus* was the representative and advocate of his *clientes* before the law-courts.

55. **Venafranos**. Cf. II. 6. 16.

56. **Lacedaemonium**. Cf. II. 6. 11. Venafrum and Tarentum were places for spending a holiday in.

The trivial ending of the ode is apparently meant to suggest the complete unconcern of Regulus at his departure.

Ode VI.

Scheme. We have courted disaster by neglect of religion. The Parthians, the Dacians, the Egyptians have all come near to destroying us. But impurity in the household is our gravest offence, and has led to a steady degeneration of our race.

The ode was obviously written about B.C. 28, when Augustus, as he himself says in the *Monumentum Ancyranum*, restored 82 temples, *nullo praetermisso quod refici debebat*. The lex Julia *de adulteriis coercendis* was probably not passed till B.C. 17, but Augustus had doubtless much earlier declared his intention of carrying out the moral reforms which Julius Caesar had begun.

1. **immeritus**, concessive, 'though guiltless yourself.'

2. **Romane**. For the form of address cf. *Aeneid* VI. 852 *tu regere imperio populos, Romane, memento*.

templa...aedis, 'temples' and 'shrines.' The words are not quite synonyms. A *templum* was properly a square plot of ground, marked out with certain ceremonies by an augur: an *aedes* was a building, the shrine of some god. Hence some places (e.g. the *Rostra* and the *Curia*) were *templa*, though not shrines: and some shrines (e.g. the *round* temple of Vesta) were *aedes* but not *templa*. But, in the time of Augustus, *templa* and *aedes* were practically synonyms, though probably the name *templum* was used rather for large magnificent temples, while the older name *aedes* was used for the older and smaller temples. (See the article *Templum* in Smith's *Dict. of Antiq*. 3rd ed.)

3. **labentis**, 'crumbling.' The epithet belongs to *templa* as well.

4. **fumo**. Many temples had been burnt, as Suetonius expressly mentions.

5. **dis minorem**. Cf. I. 12. 57 *te minor latum reget aequus orbem*. 'You hold your sway because you behave as subject to the gods.'

6. **hinc**, from the gods. *Est* may be supplied, as in Verg. *Ecl*. 3. 60 *ab Iove principium*, but *pete* (as implied in *refer*) gives better sense.

huc, to the gods.

principium is scanned as *principjum*, like *consilium* in III. 4. 41.

9. **Monaeses**, a distinguished general of the Parthians.

Pacorus, son of Orodes, king of Parthia.

The stanza, according to Mommsen (*Mon. Ancyr.* p. 125), refers not to Carrhae which was among the *delicta maiorum*, but to two later defeats of the Romans by the Parthians. The first was B.C. 40 when the army of Pacorus defeated Decidius Saxa, Antony's legate in Syria: the second was B.C. 36, when Monaeses defeated two legions under Oppius Statianus, forming part of a force commanded by Antony himself.

10. **non auspicatos** = begun without auspices, 'unsanctioned.'

contudit, used again IV. 3. 8.

11. **praedam**, sc. *nostram*.

renidet (the subject is *Monaeses et Pacorus*) with *adiecisse* = 'exults at having added our spoils to their simple finery.' The construction is common with *gaudet*, as in III. 18. 15.

13. **paene** with *delevit*. **occupatam**, 'preoccupied.'

14. **Dacus.** The Dacians, according to Dion (LI. 22), took the side of Antony. The general anxiety about them is shown in *Sat.* II. 6. 53–55 and Verg. *Georg.* II. 497 *coniurato descendens Dacus ab Istro.* They do not, however, seem to have done much harm.

Aethiops, the Egyptian sailors of Cleopatra.

15. **formidatus** = formidable. Cf. *Introd.* p. xxiv.

17. **fecunda culpae saecula**, 'generations prolific in wrongdoing.' Cf. *fertilis frugum*, *ferax frondis* etc. *Introd.* p. xxii.

18. **genus et domos**, the purity of the race and the discipline of the home.

19. **hoc fonte**, abl. of separation: *ex fonte* is more usual.

clades, 'mischief.'

20. **patriam populumque**, a common formula for the state and the individual citizens: cf. Ovid *Metam.* XV. 572 *patriae laetum populoque Quirini.*

21. **motus Ionicos**, voluptuous dances.

22. **matura**, cf. *tempestiva viro* I. 23. 11.

artibus, 'affectations.'

23. **iam nunc**, i.e. even before marriage.

incestos, 'unholy,' 'illicit.'

24. **de tenero ungui**, 'from the quick of her nails.' We should say 'to the very finger-tips.' Cf. Cicero *ad Fam.* I. 6. 2 *praesta te eum qui mihi a teneris, ut Graeci dicunt, unguiculis es cognitus.* The Greek expression is ἐξ ἁπαλῶν ὀνύχων. The explanation is due to Prof. R. A. Unger.

25. **mox**, after marriage.

26. **vina**, 'wine-party,' 'feast,' as in IV. 5. 31.

29. **coram**, 'before witnesses.'

non sine conscio marito, a litotes for 'with the full complicity of her husband.'

30. **institor**, a 'bagman,' or commercial traveller, evidently in a large way of business. Cf. *Epode* 17. 20 in the same connexion.

31. **navis Hispanae magister**, cf. I. 31. 11–14 for another reference to the wealth of merchants trading to Spain.

32. **emptor**, in contrast to *donet* of l. 27.

33. **orta parentibus**, cf. I. I. I *atavis edite regibus*.

34. **infecit aequor**, in the great naval battles of the First Punic War (Mylae 260, Ecnomus 256 B.C.).

35. **Pyrrhum**, finally defeated at Beneventum B.C. 275.

cecidit, 'brought low': *caedo* being the causal of *cado*.

36. **Antiochum** of Syria, defeated at Magnesia B.C. 190.

Hannibalem defeated at Zama B.C. 202.

dirum. This epithet of Hannibal is quoted by Quintilian as an example of *proprie dictum, id est, quo nihil inveniri possit significantius*.

37. **rusticorum...proles**, 'the manly sons of country-bred soldiers' (Wickham). Cf. I. 12. 42 *utilem bello tulit...Saeva paupertas et avitus apto Cum lare fundus*.

38. **Sabellis ligonibus**. The epithet really belongs to *glaebas*: cf. *Calena falce* I. 31. 9.

40. **recisos**, 'lopped' from the hedges.

41. **sol ubi montium** etc. The boy's work is not done by the afternoon, when the cattle come home from ploughing. He has then to bring in wood for the fire.

42. **mutaret umbras**. After mid-day, the shadows change from the western to the eastern side of the mountains.

Prof. E. A. Sonnenschein, discussing the curious subjunctives *mutaret* and *demeret* (in *Class. Rev.* VII. pp. 7–11), explains them as 'virtually oblique,' i.e. they represent the *mother's command* to fetch wood 'when the sun *should shift*' etc. This is, in effect, a reported future.

iuga demeret, cf. Milton's periphrasis for evening:

'What time the labour'd ox
In his loose traces from the furrow came,
And the swink'd hedger at his supper sat.' (*Comus*, 291.)

43. **amicum tempus**, 'bringing on the pleasant evening time.' *amicum tempus* is a version of the Greek εὐφρόνη, 'night.'

44. **abeunte curru** with *agens* is an oxymoron.

45. **damnosa dies**, 'injurious Time.' For *dies* in this sense cf. Terence *Haut.* 3. I. 13 *dies adimit aegritudinem*. For the injurious effect of time cf. III. 30. 3, 4.

46—48. Mr Page rightly calls attention to the masterly brevity of these three lines, which describe the steady deterioration of four generations.

46. **peior avis**, 'worse than [that of] our ancestors,' a *comparatio compendiaria*, like *non Hymetto mella decedunt* in II. 6. 14.

47. **daturos** = *edituros*.

Ode VII.

Scheme. Why weep, Asterie, for Gyges, who will come back to you in the spring, laden with wealth and as loving as ever? He has been driven by storms into Oricus. His hostess loves him and tries to win his heart, but he is ever loyal to you. And you? Is not your neighbour Enipeus, that handsome athlete, becoming a little dangerous? Mind you shut your door of a night and do not look out of window when you hear his serenades.

This playful Ode is no doubt meant as a contrast to the solemnity of the preceding (cf. the final stanza of II. 1).

Metre. The Fifth Asclepiad.

1. **Asterie**, in Greek ἀστερίη 'starlike.'

candidi, 'brightening': cf. *albus Notus* I. 7. 15 and *Introd.* p. xxiv.

3. **Thyna** = Bithynian: cf. II. 13. 15 and the critical note there.

beatum, 'rich,' as in I. 29. 1 *beatae gazae.*

4. **constantis...fidei.** Gyges will come back rich and as loving as ever.

fidei is a dissyllable, like *Pompei* in II. 7. 5. The form *fide*, which is usually printed here, does not occur in any MS.

5. **Oricum**, a harbour in Epirus, sheltered by the *infames scopulos Acroceraunia*. Gyges, in sailing to Italy, had been driven to the North of his course and had taken shelter for the winter at Oricus.

6. **insana**, cf. III. 29. 19 *stella vesani Leonis*, though Capella rages with storms, Leo with heat.

Caprae: the star now called Capella, in the constellation Auriga. It is near the Haedi, on which see III. 1. 28 *n.*

9. **atqui**, 'and yet' (as in III. 5. 49). The point is that Gyges is constant, though tempted.

nuntius, called in old novels the 'go-between.'

hospitae, Chloe, wife of the friend with whom Gyges is staying.

10. **tuis ignibus**, 'the flame you feel' i.e. love for Gyges. Cf. I. 13. 8 and I. 27. 15.

12. **temptat**, 'assails' him.

13. **ut**, dependent on *refert* in l. 16. 'He (the *nuntius*) tells how'....

mulier, the wife of Proetus, called Antea in Homer, Stheneboea by the tragedians. The story is put into the mouth of Glaucus in *Iliad* VI. 155 sqq.

perfida credulum, the same antithesis as in III. 5. 33 *qui perfidis se credidit hostibus.*

14. **impulerit...maturare.** For the infin. cf. *Introd.* p. xxiii.

nimis, with *casto.*

15. **Bellerophontae.** Horace adopts the Homeric form Βελλεροφόντης: cf. III. 12. 8, IV. 11. 28.

16. **maturare necem**, 'to devise a speedy death.' So Sallust *Cat.* 32 has *maturare insidias consuli.*

17. **Pelea.** This story is told by Pindar *Nem.* 4. 54 and 5. 26. Peleus was beloved by Hippolyte, wife of Acastus, king of Iolcos, a city of the Magnetes in Thessaly. Her love not being returned, she falsely accused him to her husband, who led him treacherously into a lonely forest and there abandoned him, hoping that the Centaurs would kill him. Zeus, however, saved him.

19. **peccare docentis**, 'encouraging to sin.'

20. **historias**, 'fables.' Another famous story, with the same moral, was that of Phaedra and Hippolytus.

monet, 'reminds him of.' *movet* would mean 'calls up': cf. *mentionem rei movere* in Livy XXVIII. 11. 9.

21. **surdior** with *audit* is an oxymoron.

Icari, a rocky island between Samos and Naxos, which gave its name to the *Icarium mare.*

22. **adhuc integer**, 'still untouched.' For *integer* in this sense cf. II. 4. 22.

at tibi, most emphatically placed, to introduce the next lines which convey the whole gist of the poem.

25. **quamvis**, with indic. as in I. 28. 11–13.

flectere equum. To ride a horse in a figure of 8 was a common exercise: cf. Ovid *A. A.* III. 384 *in gyros ire coactus equus.* The figure of 8 was called in Greek riding-schools πέδη, Xenophon *De Re Equestri* 7, 13.

26. **gramine Martio.** This allusion to the Campus Martius and, below, to the Tiber is rather incongruous with the Greek names Asterie, Gyges, Enipeus. Cf. I. 8. 6–8 and III. 12. 7–8.

28. **Tusco alveo**, the Tiber, called *Tuscus* because it rises in Etruria.

29. **neque**, for *neu.* Cf. Cic. *de Off.* I. 92 *se utilem praebeat...nec lubidini pareat.* The use is rare.

in vias, 'down into the street.' The bedrooms were at the top of the house.

30. **sub**, of time 'during.' Cf. Ovid *Fasti* V. 491 *haec tria sunt sub eodem tempore festa.*

querulae, partly from the quality of its note and partly because it is playing a love-song, *querella.*

31, 32. 'And remain inexorable to him though he often calls you hard-hearted.'

Ode VIII.

To Maecenas. The idea is that Maecenas calls on the poet and finds him engaged in offering a sacrifice. Horace explains the reason of the ceremony and invites Maecenas to join him in a feast.

Scheme. Do you ask the reason of all these preparations for sacrifice? Know then that today, the 1st of March, is the anniversary of my escape from being crushed by a falling tree (see II. 13). Come, join me in a carouse. The affairs of state are not pressing now and you can afford to take a holiday.

The date of the ode is not certain, B.C. 29, 26, 24 and 19 being proposed by various editors and historians. The considerations urged in the final note to II. 9 make the last date highly improbable. It was suggested in the *Introd.* to II. 13 that the ode was written in March B.C. 24, but March B.C. 28 would suit it very well.

The allusions to foreign affairs can be explained by events of B.C. 29. Early in that year, there was talk of the quarrels of Phraates and Tiridates in Parthia: the Cantabri were conquered by Statilius Taurus, the Daci and the Bastarnae, a Scythian people, by M. Crassus. (Dion Cass. LI. 18, 20, 23). But there cannot have been any campaigns so early in the year as March 1st and the whole tenour of the ode suggests that Maecenas, though engaged in politics, was no longer in office. The year 28 seems therefore more likely than 29 for the composition of the poem. (In March B.C. 29 Maecenas was still *praefectus urbi* in the absence of Octavian.)

1. **Martiis Kalendis.** The 1st of March was the day of the *Matronalia*, a festival in which no bachelor could reasonably be supposed to take an interest.

quid agam, question dependent on *miraris.*

2. **velint,** sc. *sibi.* 'What is the meaning of.'

acerra, a box for holding incense. *Aeneid* V. 745.

3. **vivo in caespite,** for a temporary altar as in I. 19. 13.

5. **docte sermones,** for the accus. cf. III. 9. 10 *dulces docta modos.*

sermones, apparently means the λόγοι, myths and chronicles, 'the talk of the town.' It clearly means more than 'taught to converse in Greek and Latin.'

utriusque linguae, Greek and Latin, as in Cic. *de Off.* I. 1 *ut par sis in utriusque orationis facultate.* The point is that Maecenas, though he knows the lore of Greek and Latin festivals, cannot guess why Horace is keeping a festival to-day.

6. **voveram,** 'I had vowed' without your knowing anything about it. Cf. *laborabas* in I. 27. 19.

7. **Libero,** the inspirer of poesy. But in II. 17. 28 Horace attributes his safety to Faunus.

album caprum, a goat, because goats were supposed to injure vines and were therefore offered to Bacchus (Vergil *Georg.* II. 380): a *white* one because Bacchus was one of the *di superi.*

funeratus, 'done to death.' *funerari* usually means 'to bury.'

8. **arboris ictu.** See II. 13.

9. **anno redeunte,** 'as the year comes round.' The meaning is that this is the *first* anniversary of the accident, not that the day was to be a festival every year.

11. **fumum bibere institutae.** The *apotheca* was placed at the top of the house, because the smoke from the fires was thought to mellow the wine. Cf. Ovid *Fasti* V. 518 *promit fumoso condita vina cado.*

12. **consule Tullo.** One L. Volcatius Tullus was consul B.C. 66, another in B.C. 33. The latter date is probably meant. The wine was probably Sabine (I. 20. 1), which would not keep (I. 9. 7), and newish wine was used at sacrifices (I. 19. 15).

13. **cyathos centum.** The *cyathus* was certainly a small measure, one-twelfth of a *sextarius* (pint), but it seems also to have meant a ladle, containing about that quantity, used for dipping in the *cratera* or large mixing-bowl.

centum is commonly supposed to be used for an indefinitely large number, 'no end of ladles full,' but it may be taken strictly, for the Romans used to pray for as many years of life as they could drink *cyathi.* Cf. Ovid *Fasti* III. 531 *annosque precantur Quot sumant cyathos ad numerumque bibunt.* In the latter case, Horace asks Maecenas to wish him a hundred years of life and happiness.

amici sospitis, 'to the health of your friend happily preserved.' For the gen. cf. III. 19. 9 *da lunae novae, da Murenae.* It is imitated from the Greek idiom: e.g. ἔγχει καὶ πάλιν εἰπὲ 'Διοκλέος' in Callimachus.

14. **vigilis lucernas,** cf. III. 21. 23 *vivae lucernae* etc.

15. **perfer** = 'endure.' *Epist.* I. 15. 17 *quidvis perferre patique.* Maecenas was in ill-health and not fond of sitting up late.

in lucem, 'till morning,' *dum rediens fugat astra Phoebus.*

procul omnis etc. This seems to be an injunction to the other guests and intended to reassure Maecenas.

17. **mitte,** 'dismiss' as in I. 38. 3.

civilis curas seems to mean 'political cares.' Cf. *Epist.* I. 1. 16 *mersor civilibus undis.* In Quintilian *civilis vir* is frequently used for 'a statesman.' Wickham and Orelli think *civilis* means 'domestic,' as opposed to the foreign affairs presently mentioned. But if so, why are foreign affairs mentioned at all?

super urbe. Such cares are meant as those of the corn-supply (*annona*) and the games (*ludi publici*), on which the good-humour of the Roman mob depended.

18. **Daci Cotisonis.** Suetonius (*Oct.* 63) calls Cotiso king of the Getae: Florus calls him king of the Daci. The Getae, Sacae and Daci were neighbouring and kindred tribes, and are believed by some modern writers to have been fragments of the Gothic, Saxon and Danish nations, who had in some way penetrated into the South or been left behind there.

19. **Medus,** the Parthian, as in I. 2. 51. The reference is to the quarrels between Phraates and Tiridates, mentioned in I. 26. 5 and II. 2. 17.

sibi belongs ἀπὸ κοινοῦ to *infestus* and *dissidet* ('is at variance with

himself') and helps also to explain *luctuosis* 'disastrous *to himself*,' not to the Romans.

21. **vetus hostis**. There had been disturbances in Spain ever since the time of Sertorius (B.C. 80) and especially in the time of Sextus Pompeius, who established himself there between B.C. 45 and 40.

Cantaber, cf. II. 6. 2 *Cantabrum indoctum iuga ferre nostra*. The Cantabri were conquered in B.C. 29 and in B.C. 25.

23. **Scythae**. Either the Sarmatae are meant, who, according to Florus (IV. 12. 20), were driven back beyond the Danube by Lentulus at some date before B.C. 27: or the Bastarnae, conquered by M. Crassus B.C. 29: or the Scythian people who sent an embassy to Augustus B.C. 26–25. Horace's allusions to the Scythians are always obscure. See II. 9. 23, II. 11. 1.

laxo arcu, 'with bow unstrung.' *Aeneid* XI. 874 *laxos referunt humeris languentibus arcus*.

24. **campis**, abl. 'from the plains' that they were accustomed to ravage.

25. **ne**, dependent ἀπὸ κοινοῦ (*Introd.* p. xxv) on both *neglegens* and *cavere*. 'Dismissing cares, forbear to be too anxious lest the nation should anywhere be injured.'

26. **parce**, with infin. I. 28. 23. *Aeneid* III. 42 *parce pias scelerare manus*.

privatus, 'now that you are a private person,' as Maecenas was in B.C. 28, when Augustus had returned to Rome, or in B.C. 24. (If the ode was written in B.C. 29, *privatus* must mean 'as if you were a private person' or 'turning private person for a while.')

27. **dona praesentis** etc. For the sentiment cf. I. 11. 8 and II. 16. 25 *laetus in praesens animus quod ultra est Oderit curare* etc.

Ode IX.

This famous piece is a dialogue, *carmen amoebaeum*, in four-line stanzas, between two lovers parted by a quarrel. The man is usually supposed to be Horace himself, as in the well-known lines of Prior (*d.* 1721):

'Then finish, Dear Cloe, this Pastoral War;
And let us like Horace and Lydia agree:
For Thou art a Girl as much brighter than Her,
As He was a Poet sublimer than Me.'

The scheme of the dialogue is as follows:

He. While you were faithful I was as happy as a king.
She. 'Twas you began it by courting Chloe.
He. I love her and would die for her. I can be constant if I choose.
She. So can I too. I would die twice for my Calais.
He. What if our first love were to return and Chloe were dismissed, and Lydia free?

She. Calais is handsomer than you and better-tempered—but still I could live and die with you.

Metre. Third Asclepiad.

2. **potior**, a successful rival. Cf. IV. 1. 17, *Epod.* 15. 13.

4. **Persarum...beatior**, 'richer than the king of Persia.' The kings of Persia were *beati* with tangible wealth (II. 12. 21): the lover with happiness.

5. **alia**, abl. with *arsisti*, 'fell in love with another girl.' Cf. *arsit virgine rapta*, II. 4. 8.

6. **Chloen**, cf. I. 23.

7. **multi Lydia nominis**, 'of wide renown.' Cf. *Aeneid* II. 89 *et nos aliquod nomenque decusque Gessimus.* For the descriptive gen. cf. IV. 1. 15 *centum puer artium.* Roby *L. G.* § 1308.

8. **clarior**, 'more famous.' She was not really famous any more than Horace was rich. What she means is that it was fame enough for her to be known as his sweetheart.

Ilia, cf. I. 2. 17, III. 3. 2. That form of the legend which identified Rea Silvia with Ilia seems to be due to Ennius. She is called *Romana* here because Lydia and her lover are supposed to be Greeks.

10. **docta modos**, cf. III. 8. 5.

citharae sciens, cf. *pugnae sciens* in I. 15. 24.

12. **animae**, 'if the fates spare my darling to survive me.' *anima (mea)* is an oxymoron for Chloe, like ζωή μου in Byron's poem. *mea vita* is common in this sense.

13. **face mutua**, 'a love returned,' cf. *animi mutui* in IV. 1. 30.

14. **Thurini**, of Thurii, a colony of Magna Graecia.

17. **redit, cogit** etc. The indicative mood in the four verbs of this stanza is a hint that the supposition is an actual fact.

18. **iugo aeneo** is probably dative, like *compulerit gregi* in I. 24. 18: cf. also *sub iuga aenea mittere* in I. 33. 11. The abl. however gives a good sense: 'brings us together with her brazen yoke.' The yoke is 'brazen' so as to be unbreakable.

19. **flava**, 'yellow-haired' as in II. 4. 14.

excutitur, 'is shaken off': the *yoke* of Chloe is meant.

20. **relectae...Lydiae**, genitive, not dative. The gentlemen called on the ladies, as is clear from I. 25. 1–8, III. 7. 29, and 10. 3. If Lydia's door is open, that implies that she has got rid of Calais and is herself 'open' to another lover. The stanza means 'What if we love one another again and are both free from entanglements?'

22. **levior**, 'more unsteady' than a cork in the water. Cf. I. 6. 20 *non praeter solitum leves.*

improbo, 'greedy,' 'insatiable,' as in III. 24. 62, and *improbus labor*, *improbus anser* in Vergil, *Georg.* I. 119, 146: cf. also *avaro mari*, III. 29. 61. The point of the comparison is that Horace wants Lydia 'all to himself,' and is angry if she shows the least favour to anyone else.

Ode X.

To Lyce, a rich married lady (ll. 2, 5, 6).

Scheme. Were you bred to the rigid virtue of the Getae, you would pity me this cold night. Your pride is displeasing to Venus. You have no right to give yourself the airs of a Penelope. If nothing else moves you, spare my life, for I cannot stand here much longer and live. The ode is a serenade, called in Greek **παρακλαυσίθυρον.**

Metre. Fourth Asclepiad.

1. **Tanain si biberes**, cf. *Rhodani potor*, II. 20. 20 and *qui Danubium bibunt* IV. 15. 13. The expression is equivalent to 'if you were a Geta or a Scythian.' The exemplary virtue of these barbarians is praised in III. 24. 9–24.

2. **saevo nupta viro**, 'married to a stern husband,' in Scythia where all husbands are pretty strict.

asperas, 'rough-hewn,' as doorposts are in Scythia.

3. **incolis**, 'the native Northwinds.' To Greek poets, North winds came from Scythia.

4. **plorares** with **obicere**: 'you would grieve to expose me.' The infin. is like that with *gaudeo*.

5. **nemus**. Most editors interpret this of the trees growing in the inner court of the house. Cf. *Epist.* I. 10. 22 *inter varias nutritur silva columnas*. But probably the *nemus* is merely a grove among the houses of Lyce's neighbourhood.

6. **pulchra tecta**, opposed to the *asperae fores* of the Scythians. People who live in nice houses ought to have nice feelings. And again *pulchra* implies comfort, contrasted with the unhappy lover in the street.

remugiat, 'roars in answer to the winds.' *ventis*, dat.

7. **ut glaciet**. From *audis* we must supply *sentis* 'do you not feel?' For a similar *zeugma*, see I. 14. 6 *n*.

8. **puro numine**, 'with unclouded influence.' Frost is keenest on cloudless nights. *Iuppiter* is the air or sky, as in *sub Iove frigido*, I. 1. 25.

10. **ne...rota**. A proverbial expression meaning 'lest in attempting too much you lose the whole.' The metaphor is from a man who is hauling up weights with a pulley. If the weight is too great, it overpowers the man as it nears the pulley (when the man grows fatigued), and drops, dragging the rope with it.

11. **Penelopen**, 'a Penelope.'

difficilem, 'inexorable,' as in III. 7. 32.

12. **Tyrrhenus**, emphatic. The Tuscans were no prudes and a Tuscan father would not have a Penelope for daughter.

13. **quamvis**, with indic. *curvat*, as in III. 7. 20.

14. **tinctus viola pallor**. It is not clear what is meant by *viola*. It may refer to the hectic red splashes on the lover's cheeks, or the dark lines under his eyes, or mere sallowness, for Vergil (*Ecl.* 2. 48) speaks of *pallentes violae* meaning 'white violets.'

15. **vir saucius**, concrete for abstract = 'the love of your husband for his Pierian mistress.' Cf. I. 37. 13, where *una sospes navis* = the safety of one ship.

saucius, with abl. as *saucius Africo*, I. 14. 5.

16. **curvat**, 'bends you': cf. Pers. *Sat.* I. 91 *incurvasse querella*.

17. **parcas**, 'spare *the lives* of your suppliants.' This is the last appeal. If she will not yield out of love or jealousy, she may yield out of fear lest she should have a murder on her conscience.

19. **hoc...latus**, 'my side will not endure for ever the doorstep and the rain.' He is lying *porrectus ante fores*, cf. *Epode* 11. 22 *limina dura quibus lumbos et infregi latus*.

aquae caelestis. It is not raining now, but it does very often while he is there.

Ode XI.

Scheme. Teach me, O Mercury and thou, Lute with seven strings—teach me a song that may persuade obstinate Lyde, who romps afield and will not submit to be loved. With thee Orpheus stopped the rivers and charmed Cerberus and beguiled the Danaids from their toil. Lyde perhaps will listen to the story of their crime and its punishment.

The ode is eminently Pindaric in structure (see *Introd.* p. xix) and is much more concerned with Orpheus and the Danaids than with Lyde. She was perhaps a young lady of 'advanced' views, who refused to live with her husband. The ode does not suggest that Horace was wooing her himself.

Metre. Sapphic.

1. **Mercuri**, inventor of the lyre. I. 10. 6.

te magistro, abl. abs. like *Teucro duce*, I. 7. 27.

docilis for *doctus* as in IV. 6. 43. (*Introd.* p. xxiv.)

2. **Amphion** by the power of music built the walls of Thebes. Cf. *Ars Poet.* 394 *dictus et Amphion Thebanae conditor arcis Saxa movere sono testudinis*.

3. **resonare** with *callida*, like *callidus condere furto* in I. 10. 7.

septem nervis. The lyre had originally four strings: Terpander of Corinth, about B.C. 650, added three more.

5. **loquax**, 'musical,' 'tuneful.'

olim, i.e. before Mercury stretched strings across it. The *testudo* is properly a 'tortoise-shell,' used as a sounding-board to the strings.

6. **amica**, 'dear to.' Cf. *amicus Baccho*, II. 6. 18.

7. **quibus** = *tales ut eis*, hence *applicet* subj. in a final clause.

9. **equa**, 'filly.' Similarly πῶλος is used of a young girl in Greek poets: cf. *iuvenca*, II. 5. 6 *n*.

10. **exultim**, ἅπαξ λεγ. 'skittishly.'

12. **cruda**, 'unripe.' Cf. *tempestiva viro* in I. 23. 12, and *iam matura viro* in *Aeneid* VII. 53. The lesson of the Danaids seems to be meant for a married woman, and Lyde may have been a wife who kept her husband at a distance. (Cf. *virginum* in l. 26.)

13. **tu**, addressed to the lyre. It was the lyre of Orpheus that stopped rivers and moved trees and charmed Cerberus: cf. I. 12. 9; I. 24. 14: Vergil, *Georg*. IV. 481 sqq.

comites with *ducere*, 'lead in thy company.' *comites* is predicative to *tigres* as well as to *silvas*. For the position of *-que* cf. I. 30. 6 *n*.

15. **immanis** with *aulae* which requires some defining epithet. Orpheus went down to Hades to fetch back his wife Eurydice.

17. **furiale**. The heads of the Furies also were garnished with snakes.

20. **ore trilingui** (II. 19. 31), i.e. 'his triple mouth.' Cerberus was usually imagined with three heads (*Aeneid* VI. 417 *latratu trifauci*), but Horace in II. 13. 34 speaks of him as *belua centiceps*. In the compound *trilinguis tri-* is here the essential part, *lingui-* adding a picturesque suggestion. So in Aeschylus (*Septem* 284) ἑπτατειχεῖς ἐξόδους means 'seven gates,'—τειχεῖς suggesting the walls which the gates pierced.

21. **quin et**, cf. II. 13. 37, a passage very similar to this.

Tityos, III. 5. 77.

22. **risit**, for the singular verb cf. I. 3. 10 *n*.

urna, the jug with which the Danaids attempted to fill the sieve or bottomless cask. See below on *dolium*, l. 27.

26. **virginum** seems to have special point. The Danaids murdered their husbands on the marriage night. The gen. *virginum* depends on *scelus* as well as on *poenas*.

inane lymphae dolium, 'the cask that will not fill with the water that runs out at the bottom. *lymphae* depends on *inane*; cf. *plenus* with gen. and Cic. *de Orat*. I. 37 *omnia nonne plena consiliorum, inania verborum videmus?*

27. **dolium** is a large earthenware jar, in Greek πίθος, so large that Diogenes the Cynic lived in one.

pereuntis, that 'runs away' and is lost. Cf. *Sat*. I. 2. 133 *ne nummi pereant*.

29. **sub Orco**. Orcus in Horace is a person (II. 18. 30, 34). *sub Orco* must mean *sub Orco rege* 'in the realm of Orcus.'

The fifty daughters of Danaus were betrothed to their cousins, the fifty sons of Aegyptus: but as Danaus suspected the young men of intending to supplant his power in Argos, he made his daughters promise to murder them on the marriage-night. They all did so except Hypermnestra, who let her husband Lynceus escape. (Cf. Aesch. *Prom. Vinctus*, 865 sqq.) For this crime, according to the Alexandrian poets, the Danaids were condemned, in Hades, to labour at filling with water a cask pierced with holes.

30, 31. **potuere**, as Wickham points out, is used in two senses, the first of physical power, the second of moral courage. 'What worse crime could they do?' and 'They had the heart to slay their husbands with the cruel knife.'

33. **una de multis.** A parallel to this expression occurs in the lines which Ovid (*Her.* 14. 73) puts into the mouth of Hypermnestra: *Surge age, Belide, de tot modo fratribus unus; Nox tibi, ni properas, ista perennis erit.*

35. **splendide mendax.** Among many parallels quoted by Orelli for this oxymoron, the best and most famous is Antigone's description of herself as ὅσια πανουργήσασα (Soph. *Ant.* 74).

37. **surge**, cf. Ovid quoted at l. 33.

38. **unde**, 'from a hand that you do not suspect.' For *unde* used of persons cf. I. 12. 17, I. 28. 28.

40. **falle**, 'escape.'

42. **singulos lacerant.** The expression is appropriate rather to the lionesses than to the brides. 'They, like lionesses that have caught a herd of calves, are slaughtering—woe is me—each her own victim.' For the confusion of language cf. Postgate on Lucan VII. 125.

45, 47. **me**, emphatic. 'As for me,' I can endure chains or exile.

46. **clemens misero.** For contrasted adjectives placed together cf. *fragilem truci* in I. 3. 10, or *captivae dominum* in II. 4. 6.

47. **Numidarum.** Danaus, though king of Argos, was still king of Libya.

49. **pedes et aurae**, not alternatives: Lynceus is to hasten on foot to the coast (from Argos) and then take ship.

51. **nostri memorem**, cf. III. 27. 14 *et memor nostri, Galatea, vivas.*

sepulcro, 'on my tomb,' doubtless a cenotaph to be erected by her grateful husband in a distant land.

52. **querellam**, 'an elegy.' Ovid (*Her.* 14. 128) makes Hypermnestra suggest her own epitaph:

Exsul Hypermnestra, pretium pietatis iniquum,
Quam mortem fratri depulit, ipsa tulit.

Orelli mentions the interesting fact that a Roman lady, visiting Egypt in the time of Trajan, inscribed these lines on the pyramid of Gizeh:

Vidi pyramidas sine te, dulcissime frater,
Et tibi quod potui lacrimas hic maesta profudi.
Et nostri memorem luctus hanc sculpo querelam.

(*C. I. L.* III. p. 8, no. 21.)

Ode XII.

A monologue of a poor girl, Neobule, who is in love with Hebrus, the young, the beautiful, the brave, and can neither show her love nor drown it in wine nor go about her household duties.

The ode is imitated from one by Alcaeus in the same metre.

Metre. A stanza consisting of ten feet called *Ionici a minore.* Each foot is of the form ⏑⏑––. The last syllable cannot be doubtful, but must be long even at the end of the stanza. The lines have been arranged in various ways, to suit the convenience of the copyist or the printer. (Obs. the *ionicus a maiore* begins with the *long syllables*, thus, ––⏑⏑.)

1. **miserarum est**. The emphasis is on the gender. 'It is the lot of us poor girls,' as distinguished from the luckier male sex.

dare ludum, 'to give play to,' 'to indulge.' Cf. Cic. *pro Caelio*, 28 *datur concessu omnium huic aliquis ludus aetati.*

2. **lavere**=*eluere*, 'to wash away.'

aut, 'or, *if we do*' strongly adversative. Cf. III. 24. 24 *peccare nefas aut pretium est mori.*

exanimari, 'to be frightened to death': cf. II. 17. 1.

3. **patruae linguae**, 'the lash of an uncle's tongue,' was notoriously severe. Cf. Cic. *pro Caelio*, 25 *qui in reliqua vita mitis esset...fuit in hac causa pertristis quidem patruus, censor, magister.*

4. **tibi**, the girl is talking to herself.

qualum, the basket for holding wool.

5. **operosae Minervae**='Αθήνης ἐργάνης. Athena was the patroness of household work.

aufert has two nominatives, *Cyth. puer ales* and *nitor Hebri.*

6. **Liparaei**, of Lipara, one of the Aeolian isles.

nitor, 'beauty' as in I. 19. 5.

Hebri. The youth bears the name of a river, like Enipeus in III. 7. 23.

7. **simul**=*simul ac.* The line explains *nitor*: 'the beauty of Hebrus when he has anointed his arms and bathed them in Tiber's stream.' Roman youths after exercise in the Campus, anointed themselves and bathed or took a swim in the Tiber. Cf. Ovid, *Trist.* III. 12. 21 *nunc ubi perfusa est oleo labente iuventus, Defessos artus Virgine tinguit aqua.*

8. **eques**, in apposition to *nitor Hebri*, which in effect means 'beautiful Hebrus,' just as in Greek βίη Ἡρακλείη means Herakles himself (followed by masc. participle πέρσας in *Iliad* II. 658).

Bellerophonte, abl. from nom. *Bellerophontes*, cf. III. 7. 15. Bellerophon rode Pegasus, who tried hard to throw him, *terrenum equitem gravatus*, IV. 11. 27.

9. **segni** belongs to *pugno* as well as to *pede*, 'never beaten for slowness of fist or foot.'

10. **catus**, cf. I. 10. 3 *n.* For *catus iaculari* cf. *Introd.* p. xxiii.

agitato grege, abl. abs., 'when the herd has been roused' by the dogs.

11. **arto**, 'dense,' 'tangled,' πυκνός opposed to *per apertum.*

12. **excipere**, a technical term in hunting: 'to receive,' with spear or net, a boar as it rushes from its lair.

Ode XIII.

To the spring called Bandusia. 'To-morrow thou shalt receive offerings of wine and flowers and a kidling. Cool stream, that givest refreshment to my cattle, thou too shalt be made famous by my poesy.'

It would seem that there was a spring, known as *Bandusinus fons* in early Christian times, near Venusia: but there is still a spring, near Horace's Sabine farm, which entirely suits the description here given.

Metre. Fifth Asclepiad.

2. **non sine floribus**. Varro (*L. L.* 5) says that there was a festival called Fontanalia, Oct. 12, at which it was customary to throw flowers into the springs. For the wine and the kidling cf. Ovid, *Fast.* III. 300 *huc venit et fonti rex Numa mactat ovem, Plenaque odorati disponit pocula Bacchi.* The offerings, of course, were made to the nymph who presided over the spring.

4. **cui frons turgida**, 'to whom his brow budding with its first horns promises the joy of love and battle.'

6. **frustra: nam,** cf. III. 7. 21.

gelidos rubro. For the epithets cf. III. 4. 46 *n*.

9. **hora,** 'the season'; cf. *sub verni temporis horam* in *Ars Poet.* 302.

Caniculae, the dog-star, Sirius, the brightest star in the sky. He was seen in the morning about the end of July, when the heats were greatest.

10. **nescit**=*nequit*: cf. *Ars Poet.* 390 *nescit vox missa reverti.*

12. **vago**, 'roaming at large,' as distinguished from the bulls that are confined to the yoke.

13. **nobilium fontium**, such as Egeria, Arethusa, Castalia, Hippocrene. The gen. is that 'of the divided whole' (Roby, *L. G.* § 1290): 'you shall be one of the famous springs.' Wickham quotes, after Madvig, Cicero, *pro Caec.* c. 35 *Ariminenses erant duodecim coloniarum.*

14—16. **cavis saxis**, 'the rocky cave.' **unde**=*ex quibus*. **loquaces lymphae desiliunt**. The repeated *l* seems to imitate the prattle of the water. Horace rarely uses this poetical device. Cf. I. 4. 13: IV. 4. 9, 10.

Ode XIV.

Scheme. Caesar who went, like Hercules, to conquer or to die in Spain, is returning victorious. Come forth, wives and mothers, boys and girls, to meet him. I, too, will keep holiday and celebrate the occasion. Bring me, slave, garlands and a jar of our oldest wine. And tell Neaera too to hasten hither: but if the porter will not admit you, come away. I am too old for quarrels now.

The ode purports to have been written in B.C. 24, when Augustus returned from his campaign against the Cantabri. The thoughts are

jerky and the diction in places unusual. Many editors therefore believe the ode to be an interpolation.

Metre. Sapphic.

1. **Herculis ritu**, 'like Hercules,' qualifying *petiisse.* 'Caesar, who was lately said to have sought, like Hercules, a laurel to be won only by death.' Augustus was very ill and nearly died at Tarraco in B.C. 25.

For *ritu* cf. *Ars Poet.* 62 *iuvenum ritu florent.*

o plebs. There is, as Wickham remarks, no parallel to this use of *plebs* for the whole Roman people, high and low together.

2. **morte venalem**, cf. II. 16. 7. The sense would be the same with *vita* instead of *morte*; cf. *Aeneid* IX. 206 *qui vita bene credat emi, quo tendis, honorem.*

5. **mulier**, Livia, wife of Augustus. *unicus* may mean either 'single' or 'unparalleled' and Horace happens to use it in both senses: the former in II. 18. 14, the latter in I. 26. 5. The latter sense, 'peerless,' is more probable here. Orelli and Wickham suggest that 'rejoicing in her *single* husband' means 'rejoicing in her husband *alone.*' Did she then rejoice in her husband but not in his triumphs? Or did she rejoice in her husband alone and not in any other lovers? Either way, this is a lame compliment to Livia.

6. **iustis divis.** The gods had shown their justice by giving Caesar the victory.

operata, 'after sacrificing' on the family altar. Cf. *Cereri operatus* in Vergil, *Georg.* I. 339.

7. **soror,** Octavia, the neglected wife of Antony. She died B.C. 11.

8. **supplice vitta.** The *vitta* was a ribbon worn round the head by matrons. A *supplex vitta* seems to be the same ribbon, twined with flocks of red and white wool (*infula*), and worn at festal sacrifices. The day was a *supplicatio* or 'thanksgiving.'

10. **sospitum** belongs to *virginum* as well as to *iuvenum.* The *virgines* share in the protection vouchsafed to their betrothed.

pueri et puellae. These are the noisiest part of the crowd: cf. *Sat.* II. 3. 130 *insanum te omnes pueri clamentque puellae:* also *Sat.* I. 1. 85.

11. **virum**, emphatic, the ideal man, the man of *virtus* as *Epod.* 15. 12.

13. **vere mihi festus**, 'a real holiday to me.'

14. **eximet.** The variant *exiget* is supported by IV. 15. 17–21.

15. **mori**=*ne moriar*, not as in III. 9. 11.

17. **puer.** For the sudden address to the slave cf. I. 19. 14, II. 7. 23.

18. **Marsi duelli.** The Social war B.C. 91–88. The wine would not only be very old and mellow but would also remind the drinkers of the horrors to which Augustus had now happily put an end.

duelli, cf. III. 5. 38 *n*.

19. **Spartacum**, a gladiator who, with a small band of followers, plundered Italy from end to end B.C. 73–71.

siqua = if anywhere, εἴ που.

20. **testa**, 'wine jar,' as in III. 21. 4.

21. **arguta**, 'clear-voiced,' λίγεια. She was a singer.

22. **murreum**, 'brown': *inter flavum et nigrum* as Porphyrion explains.

nodo, a hasty coiffure as in II. 11. 24.

23. **ianitorem**, the porter at Neaera's house.

24. **abito**, 'come away' without stopping to fight him.

25. **animos**, 'high spirit,' as in Ovid, *Her.* III. 85 *vince animos iramque tuam*.

26. **protervae**, 'blustering' as in I. 17. 24.

27. **ferrem**, the apodosis to *consule Planco = si Plancus consul esset* or to *calidus = si calidus essem*.

28. **consule Planco**. L. Munatius Plancus was consul B.C. 42, when Horace was 23 years of age.

Ode XV.

To a middle-aged woman, called Chloris, who was still inclined to flirtation and gaiety.

Metre. Third Asclepiad.

1. **pauperis**. The epithet in effect means 'hard-working,' for *paupertas* is not downright poverty (*egestas*), cf. I. 12. 43 *n*. Chloris is reminded that she is a wife and the wife of a man who has to work hard for his living.

2. **fige modum**, 'make an end once for all.'

3. **famosis laboribus**, 'your scandalous efforts' to look young and be thought young.

4. **maturo funeri**, 'death in due time,' cf. *maturus senex* in *Ars Poet.* 115.

propior, 'rather near.'

6. **stellis**, dat. = *in stellas: spargere = inspergere*. Chloris spoils the beauty of the young girls as a cloud spoils the bright stars.

7. **satis**, sc. *decet*.

8. **filia**, 'your daughter,' perhaps Pholoe, who might be the *aspera Pholoe* of I. 33. 6.

10. **pulso tympano**, 'by the beating of the drum.' The noise of drums and cymbals was very exciting to the ancients and was used in the frenzied worship of Bacchus and Cybele.

Thyias, II. 19. 9.

11. **cogit ludere**, cf. *Introd.* p. xxiii.

13. **lanae**, wool for spinning and weaving, the proper occupations of a matron.

14. **Luceriam**, a town in Apulia.

16. **vetulam**. The accusative recalls *te*, which is left far behind: just as in III. 4. 12 *puerum* recalls *me*.

Ode XVI.

To Maecenas.

Scheme. Gold found a way to Danae in her tower and no protection is proof against it. But greed for gold brings anxieties in its train, therefore I avoid it. A modest station and contentment therewith make me richer than all the wealth of Africa or Phrygia. (Cf. II. 16, II. 18, III. 1.)

Some editors suggest that the ode was written at the time when Horace refused the secretaryship offered him by Augustus (*Introd.* p. xv).

Metre. Fourth Asclepiad.

1. **Danaen**, daughter of Acrisius, king of Argos. An oracle declared that she should bear a son who would slay Acrisius. He therefore imprisoned her in a tower, but Zeus obtained access to her in a shower of gold. She became the mother of Perseus.

2. **robustae**, 'oaken.'

3. **tristes**, 'surly,' as Ovid *A. A.* III. 601 *tristis custodia servi.*

munierant, for *munivissent*, the indicative being what Roby (*L.G.* § 1574, 4) calls a wilful exaggeration. Cf. *sustulerat...nisi levasset* in II. 17. 28.

5. **Acrisium**, accus. to *risissent*, cf. II. 18. 13.

7. **fore enim**, sc. *dicebant* or *sciebant*. Wickham quotes *Aeneid* I. 443 *effodere loco signum quod regia Iuno Monstrarat, caput acris equi: nam sic fore bello Egregiam et facilem victu per saecula gentem.*

8. **pretium**, 'money.' Horace pretends that it was not Danae, but her guards, that were captivated by the golden shower.

9. **per medios satellites**, 'i.e. in order to reach and strike at a tyrant,' Wickham.

11. **auguris Argivi**, i.e. Amphiaraus. He was persuaded to go to war against Thebes by his wife Eriphyle, whom Polyneices had bribed with a golden necklace. He perished at Thebes and his son Alcmaeon, who slew Eriphyle, was driven into exile.

14. **vir Macedo**, Philip, the father of Alexander the Great. He captured by bribery many Athenian possessions and other towns in Thrace and the Thracian Chersonese about B.C. 357. He used to say that any fort could be captured into which an ass, laden with gold, could make its way. (Cic. *ad Att.* I. 16. 12.)

15. **navium saevos duces.** The reference is commonly said to be to one Menas, a freedman of Cn. Pompeius, who commanded a fleet for Sextus Pompeius and twice deserted him for Octavian.

17. **crescentem pecuniam.** Cf. Juvenal XIV. 139 *crescit amor nummi quantum ipsa pecunia crescit.*

18. **maiorum,** neuter = *maiorum opum.*

19. **tollere verticem,** cf. I. 18. 15. *conspicuum* is proleptic, 'so that it may be conspicuous far and wide.'

20. **equitum decus.** A hint that Horace was only following the example of Maecenas himself, for Maecenas always refused to hold any office or even to claim senatorial rank. Cf. I. 20. 5.

23. **castra.** For the metaphor cf. Cic. *ad Fam.* IX. 20 *in Epicuri nos adversarii nostri castra coniecimus.* The contented (*nil cupientes*) and the rich are supposed to form opposite camps. Horace who in his youth, no doubt, had wished to be rich, deserts to the other camp, a naked fugitive.

25. **contemptae...rei,** 'more proud as owner of an estate that other men despise.'

26. **arat.** For the long final in arsis, cf. *timēt* in II. 13. 16. *arat* practically means 'harvests.'

27. **occultare...horreis,** cf. I. 1. 9 *proprio condidit horreo.*

29. **rivus,** the Digentia, which flowed past Horace's Sabine farm.

30. **certa fides,** 'the sure fidelity' of a farm that always repays the farmer: cf. *fundus mendax* in III. 1. 30.

32. **fallit.** The construction is '*fallit sorte beatior fulgentem imp. fert. Afr.*' Wickham translates: 'is a lot happier than his, though he cannot see it, who glitters in the lordship of fertile Africa.' *fallit sorte beatior* would be, in Greek, λανθάνει εὐδαιμονεστέρα οὖσα, but Latin has no present part. of *esse. fulgentem imperio* etc. is he to whom the *sors provinciarum* has assigned the proconsulship of Africa. This province and Asia were the most coveted of all. These alone were governed by proconsuls, who were allowed twelve fasces. The others were governed by propraetors with six fasces. For the fertility of Africa cf. I. 1. 10.

33. **Calabrae apes,** cf. II. 6. 14 and IV. 2. 27.

34. **Laestrygonia,** i.e. Formian. The town of Formiae claimed to be the Laestrygonia of *Odyssey* X. 82.

35. **languescit,** 'mellows': cf. *languidiora vina* in III. 21. 8.

Gallicis, i.e. Cisalpine. Pliny (*N. H.* VIII. 190) says *alba* (*lana*) *circumpadanis nulla praefertur.*

37. **importuna,** emphatic, for *pauperies* (see the note to III. 15. 1) is not downright *egestas.* Horace was *pauper,* but his *pauperies* was not *importuna,* 'harassing.'

39. **contracto melius** etc. 'I shall better increase my little revenues by narrowing my desires' (Wickham). Cf. Cic. *ad Att.* XII. 19 *non egeo vectigalibus et parvo contentus esse possum.* For *porrigere* = 'stretch,' cf. *porrectus* in III. 10. 3. *cupido,* masc. as in II. 16. 15.

41. **Alyattei**, from nom. *Alyatteus*, as *Achillei*, *Ulixei* I. 6. 8, I. 15. 34.

Alyattes was father of Croesus, king of Lydia. *Mygdoniis* means 'Phrygian,' as in II. 12. 23. Mygdon was a prince of Phrygia named in *Iliad* III. 186.

42. **continuem**, 'make continuous,' 'join in one.' *campis*, dative. Cf. Livy I. 44 *continuare moenibus aedificia*.

43. **bene est**, sc. *ei*. Cf. *Epist.* I. 1. 89 *iurat bene solis esse maritis*. Cf. *male* (*est*) II. 10. 17.

Ode XVII.

Dedication. To Aelius Lamia, who is perhaps the same person that is mentioned in I. 26. 8, I. 36. 7 and in *Epist.* I. 14. 6. L. Aelius Lamia was consul A.D. 3 and it is commonly thought that he is here addressed. He was probably the son of Cicero's friend Lamia, a very rich banker who took an active part in putting down the Catilinarian conspiracy. The family is not heard of before this time and perhaps, as they grew rich and powerful, they invented for themselves a spurious pedigree, to which Horace playfully alludes in ll. 1–9.

There are, however, great difficulties about connecting this Lamia with the consul of A.D. 3. He must have been very young at the date of this ode, for he did not die till A.D. 33 and was *praefectus urbi* in A.D. 32. Moreover, rich men do not generally relish jokes on their pedigree, and the injunction *aridum compone lignum* is not such as is likely to have been addressed to a rich man.

If we read the poem without any prepossessions and attempt to find some unity in the thoughts, the following seems to be the scheme of it: 'Aelius, you must be descended from some Lamus and doubtless from him who ruled over Formiae. To-morrow will be wet, and to-morrow is the day of your Genius: so get in your dry wood to-day.' It would seem that 'to-morrow' was a day celebrated in Formiae as its *dies natalicius* (like the *Parilia*, 21st April, at Rome).

Metre. Alcaic.

2. **hinc**, i.e. from Lamus (cf. *hinc populum late regem* etc. in *Aeneid* I. 21). The town of Lamia in Thessaly was said to have been so called from one Lamus or Lamius, a son of Herakles. 'Aelius, of noble descent from ancient Lamus—for 'tis said that all the ancient Lamiae and consequently their descendants through all time derive their name from him—.'

4. **fastos**. The best MSS. have *fastos* here, but *fastus* in IV. 14. 4. Lucan uses the abl. *fastibus*. The *fasti* in question are the archives of the family.

5. **ducis**. 'You must derive your origin from him' etc. The explanation is necessary, as there was more than one Lamus. See on l. 2. For *auctore* of the founder of a family cf. I. 2. 36. The Lamus of Formiae was king of the Laestrygones: cf. III. 16. 34.

7. **Maricae**, a nymph worshipped at Minturnae, where there were

great marshes about the mouth of the Liris. Hence *innantem* 'flooding.'

9. **late tyrannus**. The adverb qualifies the verbal notion in *tyrannus*: cf. *populum late regem* quoted on l. 2.

10. **inutili.** *vilior alga*, 'cheaper than seaweed' was a Roman proverb: *Sat.* II. 5. 8, Verg. *Ecl.* 7. 42.

12. **sternet,** 'will strew,' governing *nemus* and *litus.*

aquae augur, 'the prophet of rain': cf. *imbrium divina avis imminentum* in III. 27. 10.

13. **annosa cornix.** Cf. *cornix vetula* in IV. 13. 25. The raven was said to live 1000 years and is certainly a very long-lived bird. For its prophetic powers cf. Verg. *Georg.* I. 388 *tum cornix plena pluviam vocat improba voce Et sola in sicca secum spatiatur arena.*

14. **Genium,** either your own *Genius* or the *Genius loci* i.e. of Formiae. (See introduction above.) The Genius, or guardian-god, was especially worshipped on birthdays, with offerings of flowers and wine. Cf. *Epist.* II. 1. 144.

15. **curabis,** 'you will refresh.' Cf. Livy XXXIV. 16. 5 *omnes vinoque et cibo curatos domos dimisit.*

16. **operum solutis,** 'released from work': cf. III. 27. 69 *abstineto irarum* and *Introd.* p. xxii.

Ode XVIII.

Scheme. Faunus, be kind to my flocks and fields, because I always pay thee thy due rites. At thy festival in winter, all is joy and peace.

1. **Faune.** He is identified by Horace with Pan here as in I. 17. 2 and perhaps II. 17. 28 (where see *n.*).

3. **lenis,** 'propitious.' Pan was thought to be quick-tempered, πικρός.

incedas abeasque. Probably Faunus is conceived as running across the estate in pursuit of a nymph. Hence in I. 17. 1 he is called *velox.*

4. **alumnis,** 'nurselings' of the flock, as in III. 23. 7.

5. **si** practically = *si quidem*, 'since'; for the condition is fulfilled before the boon is asked.

pleno anno is usually taken to mean 'when the year is full' i.e. near its end, because the Faunalia were on Dec. 5th. Kiessling thinks *pleno anno* is a descriptive abl. with *haedus*, 'a kid of one full year,' but he admits that kids are born in February. Probably *pleno anno* is 'every full year,' the year being 'full' or completed when the festival comes round again. (Lewis and Short quote from the Digest *annus... coeptus pro pleno habetur.*)

6. **Veneris sodali,** probably in apposition to *craterae*, the bowl being the companion of Love. Some editors however think *Veneris sodali* is Faunus himself and *craterae* gen. with *vina*, 'wine in the bowl.'

7. **vetus ara**. For the *asyndeton* (i.e. absence of conjunction) cf. III. 8. 28.

10. **tibi**, 'in thy honour.'

11. **otioso**, released from the plough, 'idle.'

13. **audaces**, 'undismayed,' because Faunus is *Lupercus*, 'the warder-off of wolves.'

14. **spargit.** At other festivals, boughs and leaves were strewn by the worshippers. At the Faunalia, the woods themselves shed their leaves in honour of the god.

15. **fossor**, 'the ditcher,' *labefacta movens robustus iugera fossor*, Verg. *Georg.* II. 264. The earth is his ancient enemy (*invisam*) that racks his bones and bows his back. Hence he delights to kick it. For the perfect *pepulisse* cf. *collegisse iuvat* in I. I. 4.

16. **ter**, 'in triple measure,' the dance-step being a kind of polka: cf. IV. I. 28 *in morem Salium ter quatient humum.*

Ode XIX.

Scheme. You tell us prosy old tales about Codrus and Aeacus, but not where and when the feast is to be. What ho! a bumper for the new moon, for the midnight, for augur Murena! The poet will take his wine strong, others may take it weak. Where are the pipe and the lyre? Where the roses? Let us make a din that envious Lycus and his wife may hear! Rhode woos thee, Telephus, handsomest of men: but Glycera is my love.

The clue to this extraordinary composition appears to be this. Horace asks his friend to give over his prosy mythology and say where and when a projected banquet is to be and what each is to contribute. The answer (implied but not expressed) is 'On the Kalends (*nova luna*), at Murena's, and *you* are to contribute a song.' Lines 9-28 of the ode are the song with which Horace earns his place at the feast. It is not likely that Telephus was himself the prosy archaeologist: he is the fortunate 'lady-killer' with whom Horace contrasts his own ill-success. The feast seems to have been a *cena collaticia*, or *ἔρανος*, to which each guest contributed something, and the ode is probably a close imitation of some Greek poem.

Kiessling thinks the scene is the banquet at Murena's and that Horace, finding the conversation tedious, recalls it to more Bacchanalian themes. But the question *quota Paelignis caream frigoribus* is quite unaccountable on this theory. Dr Verrall imagines that Horace is travelling with a friend somewhere in the Paelignian highlands and that Murena has invited them to his house. This is unlikely, because the invitation is for midnight on a particular day; nor is it known that Murena had a house in that neighbourhood. He had a house at Formiae, where Horace stayed on the journey to Brundusium (*Sat.* I. 5. 38) *Murena praebente domum, Capitone culinam.* This coincidence suggests that the scene of the ode is Formiae.

Metre. Third Asclepiad.

1. **quantum distet**, i.e. the distance of time from Inachus, first king of Argos, to Codrus, the last king of Athens.

2. **non timidus.** The Dorians, when they invaded Attica, were

told to beware of killing Codrus. Codrus, however, disguised himself and was slain, and the Dorians, discovering the fact, withdrew.

3. **genus Aeaci**, 'the descendants of Aeacus,' viz. Peleus, Achilles etc.

4. **sacro Ilio.** Homer's Ἴλιος ἱρή.

5. **quo pretio** etc. The questions are dependent on *taces* in l. 8. 'You don't say at what price' etc.

quo pretio, cf. IV. 12. 16, 17 *nardo vina merebere, Nardi parvus onyx eliciet cadum.* Cf. also I. 31. 12 *n.* Horace wants to know by what contribution he may earn his wine and is answered 'with a song.' The song begins at l. 9.

6. **quis aquam temperet.** The scholiast Acron says that Greek wines were drunk with warm water. The weather too was cold. See the remarks on *caldarium* in Becker's *Gallus*, Excursus IV. to Scene IX.

7. **quo praebente domum**, cf. *Sat.* I. 5. 38 *Murena praebente domum, Capitone culinam*, referring to an occasion when Horace, on a journey, turned in for dinner to Murena's house at Formiae.

quota, sc. *hora*, 'at what o'clock.'

8. **Paelignis.** The country of the Paeligni, between Corfinium and Sulmo, lay high and was very cold. 'Paelignian cold' seems to have been as proverbial as 'Scotch mists' with us.

caream, 'I am to get out of.'

The answers to these questions are suppressed, but it appears from the next lines that the feast was to be on the first of the month (or on the New Year's Day) and at Murena's, and probably was to celebrate Murena's election to the college of augurs. The answer to the question *quis aquam* etc. would seem to be 'Telephus,' who is named towards the close.

9. **lunae novae.** For the genitive of the person whose health is drunk cf. III. 8. 13 *cyathos amici sospitis.* The *nova luna* seems to mean the Kalends, or first day of the month, *νουμηνία.*

10. **noctis mediae.** It is hardly likely that the feast began at midnight, but it would be getting boisterous about that time, cf. III. 21. 23.

da, puer. For the address to the slave cf. III. 14. 17 *n.*

11. **Murenae.** Probably L. Licinius Varro Murena, to whom II. 10 is addressed and who was executed for conspiracy in B.C. 22.

12. **miscentur.** The three toasts just called were apparently drunk in *merum*, unmixed wine, according to the Greek practice. Two bowls of wine and water are then prepared, one mixed in the proportion of three *cyathi* to the *sextarius* (i.e. three parts wine to nine of water), the other of nine *cyathi* to the *sextarius* (nine parts wine to three of water). It is possible, however, that *cyathis* may be a descriptive abl. with *pocula*: 'cups of three *cyathi* (ladles) or of nine are mixed,' the reference being to the size of the draughts, not the proportions of the mixture. With this interpretation, however, the meaning of *miscentur* is slurred, for the wine was not mixed in the cups but in the *cratera.*

cyathis, probably the measure is meant, not the ladle.

commodis, 'to suit the taste.'

13. **imparis**, 'uneven' in number, nine to wit.

14. **attonitus**, 'inspired,' *ἐνθουσιάζων*.

15. **tris supra**, either 'more than three' or 'three more,' meaning the three parts which (with the original nine *cyathi* of wine) would make the drink *merum*, pure wine. The former interpretation is the more probable, as there seem to have been two mixtures and, besides, the Graces were three in number.

16. **rixarum metuens**, cf. III. 24. 22 *metuens alterius viri:* I. 15. 24 *sciens pugnae*.

18. **insanire iuvat**, cf. II. 7. 26–28 *non ego sanius Bacchabor Edonis* etc.

Berecyntiae, cf. IV. 1. 22. The Phrygian pipe is said to have had a low pitch.

20. **pendet**, 'hangs on the peg,' cf. Pindar *Ol.* I. 25 *ἀπὸ φόρμιγγα πασσάλου λάμβανε*.

21. **parcentis**, 'stingy.' Horace addresses the slaves who are distributing the wine and unguents.

22. **sparge rosas**. The weather was cold, but the time need not have been winter. Even if it was, the Romans had hot-houses and imported roses from Egypt in winter and also used artificial roses. See the Excursus on Gardens to Scene V. of Becker's *Gallus*.

invidus, 'the curmudgeon,' who begrudges youth its pleasures.

24. **non habilis**, 'intractable.' *vicina* ('the lady next door') seems to be Lycus' wife, a young woman ill-matched with an old man. It is possible, however, that the *vicina* is Rhode, who loves Telephus and turns a deaf ear to Lycus.

25. **te**, strongly contrasted with *me* of l. 28. Horace is unfortunate in love, Telephus is fortunate. Perhaps Horace means to explain why he tries to drown love in wine.

26. **puro Vespero**, 'the unclouded evening-star': cf. *pura luna* II. 5. 19, *sole puro* III. 29. 45.

27. **tempestiva**, 'ripe' as in I. 23. 12.

28. **lentus** = *lentis ignibus* as in I. 13. 8 *quam lentis penitus macerer ignibus*.

The name *Telephus* is used in I. 13 and IV. 11. 21. *Rhode* is not used elsewhere by Horace: *Glycera* in I. 19, I. 30, I. 33. Telephus may represent Fonteius Capito (see note on l. 7), who is called in *Sat.* I. 5. 33 *ad unguem factus homo*, 'a perfect gentleman.'

Ode XX.

Scheme. Beware, Pyrrhus! It is dangerous to steal the cubs of a lioness! You will be routed disgracefully when she comes to reclaim her lost Nearchus. Yet he, the spoil for which you fight, looks on indifferent at the battle!

The ode is obviously taken from the Greek and the last two stanzas describe a picture in which a woman and a man are represented as contending for a boy. The metaphor of the lioness is not maintained to the end.

Metre. Sapphic.

1. **moveas**, 'you disturb.' *periclo*, sc. *tuo*.

2. **Gaetulae**, cf. I. 23. 10.

3. **post paulo**, for the more common *paulo post* 'in a little while.'

inaudax (ἅπαξ λεγ.) = ἄτολμος, 'with all your courage lost.'

5. **iuvenum catervas**, 'the crowd of hunters.'

6. **insignem**, 'beautiful': cf. *Aeneid* VII. 762 *Virbius insignem quem mater Aricia misit.*

7. **grande certamen** is in apposition to the whole clause *cum...ibit repetens Nearchum*, cf. *Aeneid* VI. 223 *pars ingenti subiere feretro Triste ministerium.*

8. **maior an illa.** For *maior* cf. *Epist.* I. 10. 35 *minor in certamine longo.* All the MSS. have *tibi pr. cedat maior an illi*, where *maior* is supposed to be a kind of hypallage for *magis.* No parallel is cited, however, from Latin or Greek.

10. **haec**, opposed to *tu* without a conjunction: 'While you fetch out your arrows and she is whetting her teeth.'

dentes acuit. Boars whet their tusks, and Horace seems to have supposed that lionesses whet their teeth.

11. **arbiter pugnae.** The theory of the combat is changed. Nearchus is no longer the booty of Pyrrhus, which the girl seeks to recover, but the judge who awards the prize to the victor.

12. **sub pede palmam.** With boyish indifference, he puts his foot on the palm-branch while, with his hands, he pushes back his hair. Some edd. think *palmam* is his hand, as if Nearchus were sitting with his right leg thrown over his left and his right foot in his hand. But this attitude would indicate attention rather than indifference.

13. **fertur**, 'he is said,' apparently because he is so depicted, cf. III. 5. 41 where also *fertur* perhaps refers to a picture of Regulus.

recreare, but in l. 11 *posuisse*, cf. I. 16. 13–16 *fertur Prometheus addere...et apposuisse* (and see note there).

15. **Nireus**, described in *Iliad* II. 673 as the handsomest of all the Greeks that came to Troy except Achilles.

aquosa. In Homer πιδήεσσα or πολυπῖδαξ: Tennyson's 'many-fountained Ida.'

16. **raptus**, ὁ ἁρπασθεὶς, Ganymede.

Ode XXI.

Scheme. Wine-jar, old as myself, potent to influence the sons of men, come down this happy day to greet Corvinus. Philosopher though he be, he will not neglect thee, any more than Cato did.

Frankness and hope and courage—these are thy gifts: Liber and Venus and the Graces—these are thy companions. With thee and them we will feast till daylight.

M. Valerius Messala Corvinus was at Athens with Horace in B.C. 42 and joined the army of Brutus. Subsequently he joined Octavian against Antony and commanded the centre of the Roman fleet at Actium. He afterwards commanded in Aquitania and was awarded a triumph in B.C. 27. He was a warm friend to literary men, especially to Tibullus and Propertius. It appears, from Servius' note on *Aeneid* VIII. 310, that Maecenas wrote an imaginary conversation (called *Symposium*) in which Messala was represented as extolling the virtues of wine. He is called *disertus Messala* in *Ars Poet.* 371.

Metre. Alcaic.

1. **consule Manlio**. L. Manlius Torquatus and L. Aurelius Cotta were consuls B.C. 65, the year of Horace's birth. Cf. *Epode* 13. 6 *vina Torquato consule pressa meo.* The date of the vintage was painted on the amphora or on its label. III. 8. 12 *n.*

2. **querellas**, 'complaints,' especially of the unsuccessful lover, as in II. 9. 19.

geris. The wine-jar 'carries' within it the springs of maudlin love or fun or passion or sleep.

3. **rixam...amores**, cf. I. 13. 9–12.

4. **facilem**, 'easily wooed' as in II. 11. 8.

pia testa. The *testa* (i.e. earthenware amphora) is called *pia* probably (as Kiessling suggests) because it fulfils the behests of Bacchus, whatever they may be. Other editors think *pia* means 'kind' and refers only to the gift of *facilem somnum.*

5. **quocumque nomine**, with *servas.* **lectum** = 'choice,' as Mr Page points out. **Massicum**, cf. I. 1. 19.

nomine, 'in whatever behalf.' *nomen* is properly the 'heading' of an account in a ledger, then a bill or account itself, then generally the purpose to which anything is referred. Cf. Tac. *Ann.* XIV. 59 *decretae eo nomine supplicationes.*

6. **moveri**, 'to be disturbed,' cf. III. 20. 1 and *Epode* 13. 6 *vina move.*

7. **descende**, from the apotheca on the roof. Cf. III. 8. 11 *n.*

8. **languidiora**, 'mellow,' cf. III. 16. 35.

9. **madet**, 'is steeped in.' There is a latent pun as Wickham (quoting Munro) observes, for it is suggested that Corvinus is already drunk with philosophy and might be expected to need no wine. For *madere* in the sense of 'to be drunk,' cf. *uvidus* II. 19. 18, IV. 5. 39.

Socraticis sermonibus, 'Socratic dialogues,' i.e. mainly the writings of Plato, the chief pupil of Socrates (d. B.C. 399) and founder of the Academic School. (Cf. I. 29. 14.) Horace did not belong to this school.

10. **horridus**, 'like a boor': cf. Cic. *Brut.* 31. 117 *ut vita sic oratione durus, incultus, horridus.* It would appear from such passages

as *Sat.* I. 3. 133 that philosophers in Rome were apt to affect an uncouth and squalid appearance, very attractive to impudent boys in the streets.

11. **prisci**, 'old,' with the sense of 'old-fashioned.' Cf. *priscum in aurum* IV. 2. 39.

Catonis, Cato the censor, the pattern of old Roman morality. Cf. II. 15. 11.

12. **virtus**, 'manly spirit.'

13. **lene tormentum**, (oxymoron) 'a gentle rack.' Wine, like the rack, makes its captives tell their secrets. Cf. *Ars Poet.* 434 *reges dicuntur multis urgere culillis Et torquere mero quem perspexisse laborant.*

14. **plerumque duro**, 'usually stiff.' *durus* is a frequent epithet of a 'stiff' speaker. See above on l. 10.

16. **Lyaeo**, dat. 'to merry Lyaeus.' The name Lyaeus was supposed to be connected with λύειν, 'to unloose the tongue.' Cf. *Epod.* 9. 38 *curam metumque...dulci Lyaeo solvere.*

18. **viresque et addis cornua** = *addisque vires et cornua.* For the position of *addis* cf. I. 30. 6. *cornua* are symbols of strength and pugnacity. Cf. Ovid *A. A.* I. 239 *tunc veniunt risus, tunc pauper cornua sumit.* The same metaphor is used in 1 Samuel ii. 1 and Luke i. 69.

19. **post te**, sc. *post vina* as in I. 18. 5.

iratos apices. The epithet properly belongs to *regum*: cf. *iracunda Iovis fulmina* I. 3. 40. For *apices*, 'tiaras,' cf. I. 34. 14 *n.*

21. **laeta**, 'with smiling face' and so propitious.

22. **segnes nodum solvere**, a litotes for 'never loosing their bond.' The *nodus* seems to be their clasped hands, as perhaps in *Aeneid* VIII. 260 *Cacum Corripit in nodum complexus.* The Graces were represented as grasping each other's hands: cf. III. 19. 16.

23. **vivae**, cf. *vigiles lucernae* III. 8. 14.

producent, 'shall keep you up.' The expression is imitated from *producere cenam, sermonem* etc. 'to *prolong* a feast or conversation.'

Ode XXII.

An ode to Diana, dedicating a pine-tree which overhung the homestead of his Sabine farm.

1—4. Compare with this stanza Catullus 34. 9 sqq. *Montium domina...Silvarumque virentium Saltuumque reconditorum Amniumque sonantum. Tu Lucina dolentibus Iuno dicta puerperis, Tu potens Trivia et notho es Dicta lumine luna.*

2. **laborantis utero puellas**, 'young wives in labour.' For *puellae* in this sense cf. Ovid *Fasti* II. 451 *parce precor gravidis, facilis Lucina, puellis.* Artemis, in her name of Εἰλείθυια (*Carm. Saec.* 13), was worshipped by the Greeks as the goddess presiding over childbirth.

The Romans usually worshipped Juno in that capacity, but the functions of the goddesses are confused (as by Catullus *supra* and in *Carm. Saec.* 13, perhaps in II. 12. 20 where see note).

3. **ter vocata.** To call thrice was proper in all religious and ceremonial invocations. To this day, when a Pope dies, those present call on him thrice by name—a practice derived from Roman funerals.

leto, dat.

4. **diva triformis.** She was Luna in heaven, Diana on earth, Hecate in the infernal regions. It is possible, however, that the allusion is only to her functions as Hecate, who was represented at cross-roads (hence *Trivia*) by three statues placed back to back, each with different attributes.

5. **tua pinus esto.** 'Thine be the pine that overhangs my homestead.'

6. **quam...donem.** The subj. is final: 'that I may present it.'

per exactos annos, 'every completed year.' For *per* in this sense cf. *per autumnos* 'every autumn' in II. 14. 15. Also II. 3. 6.

7. **meditantis.** The boar is young and his tusks only give promise of the sidelong blow, like the horns of the kidling in III. 13. 4. It is odd that a *boar* should be sacrificed, for goddesses usually received female victims. It would seem that, by the dedication of the pine-tree, Diana became the *Genius loci*, or one of the Lares, to whom a pig of either sex might be offered. Cf. III. 17. 15 (*porcus bimenstris*) and III. 23. 4 (*avida porca*).

Ode XXIII.

Scheme. If at the new moon, Phidyle, you offer your simple prayers and sacrifices, your harvests and your fatlings will be sufficiently protected. Greater victims are expected of pontifices, but not of you. Phidyle is commonly supposed to have been the *villica*, or bailiff's wife, at Horace's farm. It would be her duty, as Cato expressly says (*de Re Rustica* 143), to pay the needful honours to the Lares.

Metre. Alcaic.

1. **caelo**, dat. = *ad caelum*, as in *Aeneid* V. 451 *it caelo clamor*. Cf. I. 28. 10 *Orco demissum*.

supinas, 'upturned.' The ancients turned up the palms of the hands in prayer. Cf. *Aeneid* II. 153 *sustulit exutas vinclis ad sidera palmas*.

2. **nascente luna.** The Lares were worshipped especially on the Kalends. Propertius V. 3. 53 says *raris adsueta Kalendis Vix aperit clausos una puella Lares*.

Phidyle, in Greek Φειδύλη meaning 'thrifty.'

3. **horna fruge.** 'This year's corn' could only be offered in the autumn and winter. Hence probably *ture* is an alternative, to be offered in the earlier half of the year, and *avida porca* is a very occasional treat. See on l. 20.

4. **avida**, 'greedy,' and so by implication 'fat.'

5. **Africum**, the 'scirocco.'

7. **robigo**, 'mildew' attacked the corn in the middle of spring. Hence the Robigalia were kept on the 25th of April, to propitiate the goddess Robigo or the god Robigus. *sterilem* is active, 'blighting.' Cf. *Introd.* p. xxiv.

alumni, 'fatlings,' cf. III. 18. 4.

8. **pomifero anno**, 'in the apple season,' i.e. autumn, as in *Epod.* 2. 29 *annus hibernus* is the winter season. For the unhealthiness of the Italian autumn cf. II. 14. 15 *n.* For the ablative here cf. Roby *L. G.* § 1180.

9. **nivali**. Algidus, part of the Alban hills, S. of Rome, is called *gelidus* in I. 21. 6.

10. **devota** inserted here palliates the remoteness of the subject *victima.* (Cf. the position of *puerum* in III. 4. 12.) The construction is *nam quae devota victima parcitur...aut crescit.* It would seem, as Kiessling suggests, that there were, on the Alban hills, pastures reserved for the pontifical victims.

12. **pontificum**, i.e. at public sacrifices offered for the state.

13. **cervice**. Apparently the victim's throat might be cut with an axe, but it was usually cut with a knife (*culter*), the beast being then killed with an axe.

te nihil attinet. 'It is no business of yours.'

14. **temptare**, 'to importune,' supply *deos* from l. 16.

bidentium. A *bidens* is properly a two-year-old sheep. A sheep, like an ox, has no incisors on the upper jaw. On the lower jaw, it has first milk-teeth, which fall away in pairs after the eighteenth month. The central pair is first lost and first replaced by the larger teeth of the second set. Hence a sheep which has the two large central incisors is known to be about two years old. The name *bidens*, however, is often used of a two-year-old pig, though pigs are not judged by the teeth.

15. **parvos**. Cf. III. 29. 14. The Lares were little images, kept in a special shrine (*lararium*) near the fire-place. (Cf. Tibullus I. 10. 20 *stabat in exigua ligneus aede deus.*) On the Kalends, Nones, Ides and festal days, it was proper to adorn them with flowers.

marino rore, 'rosemary.'

16. **deos**, constructed ἀπὸ κοινοῦ (*Introd.* p. xxv) with *temptare* and *coronantem*, but belonging mainly to the latter.

fragili myrto, 'sprigs of myrtle.' *fragilis*=*fractus*: *Introd.* p. xxiv.

17. **immunis**. It is impossible that *immunis* should mean 'innocent,' *immunis scelerum*, as both Porphyrion and Acron, the ancient scholiasts, and Orelli take it. No example of *immunis* in this sense, without a defining genitive or abl., is found. Elsewhere, Horace twice (IV. 12. 23 and *Epist.* I. 14. 35) uses *immunis* in the sense of *sine munere* 'without a gift,' and most editors try to give it this meaning here. Wickham, for instance, translates the stanza as follows: 'Though

thy hand when it was laid on the altar held no gift, it has softened the displeasure of the Penates with the pious offering of meal and crackling salt, and could please no more with (i.e. if it brought) a costly victim.' This (with some differences as to *sumptuosa hostia*) is the accepted version.

But why should *manus* mean '*thy* hand'? And how can a hand, which brings meal and salt, be described as 'bringing no gift' at all? If *immunis* means *sine munere* (and it must), no doubt *munus* here means 'office,' and *immunis* means 'unofficial,' *privata*, opposed to the official pontifices. So Festus (quoted by Paulus) says *immunis dicitur qui nullo fungitur officio*, and Plautus *Trin.* II. 2. 73 *is est immunis quoi nihil est qui munus fungatur suum*. Verg. *Georg.* IV. 244 *immunisque sedens aliena ad pabula fucus* is not much different (see Conington's note there).

18. **sumptuosa hostia**, possibly nominative, as Bentley took it. 'If a lay hand (i.e. of a private person) touches the altar, a costly victim does not appease the angered Penates more persuasively than a pious gift of meal and crackling salt.' The objection, of course, is that the final *a* of *sumptuosa* is not long, but the succeeding *bl* of *blandior* would perhaps mask this irregularity.

Those editors (as Orelli and Wickham) who take *sumptuosa hostia* as abl. consider *manus* nom. to *mollivit* and *blandior* = *blandior futura*, translating as above (in note to l. 17). Or *non sumptuosa* might be taken together = 'more persuasive with an inexpensive offering' (viz. *farre pio* etc.). For *hostia* used of an offering, not a victim, cf. I. 19. 14–16.

Dr Postgate reads the stanza as a question. This removes the difficulty of the construction, but Hor. would hardly have meant a question without giving some plain indication of it.

19. **mollivit** = 'ever appeases,' an 'aoristic perfect,' or, as Roby calls it (§ 1479), the perfect 'of repeated actions': cf. III. 3. 32 *deseruit*, and *explicuere* in III. 29. 16.

Penatis, here identical with the Lares, but properly they are the gods of the store-room, worshipped with the Lares but different from them.

20. **farre...mica.** A mixture of parched meal and salt, *mola salsa*, was offered, according to Pliny, by those who had no incense.

saliente, 'crackling' or 'sputtering' in the fire.

Ode XXIV.

Scheme. The greatest wealth, the most impregnable building, cannot ward off anxiety and death. Far better is the simple and pure life of the nomad Scythians. Whosoever would win the name of father of his country, must put a bridle on the licence of our times. What is the use of complaints without punishments: what of laws without a higher morality? The canker of greed and luxury must be cut out, and the minds of the young trained to more manly ideals.

The ode contains many of the same thoughts as III. 1 and III. 6, and must have been written like them (and probably before them) in anticipation of Augustus' reforms.

Metre. Third Asclepiad.

1. **intactis**, 'untouched,' i.e. unrifled.

2. **thesauris Arabum**, cf. I. 29. 1 *beatis Arabum gazis*.

3. **caementis**, cf. III. 1. 35.

4. **Tyrrhenum omne.** The point of *omne* appears to be that the rich man builds villa after villa, further and further in the sea, in the hope of escaping anxiety and death.

sublicis. See note on III. 1. 34.

5—8. **si figit...caput.** In this passage it is commonly assumed that *si figit* is the condition of which *expedies* is the apodosis. The following (with some differences as to *summis verticibus*) is the accepted version: 'Yet if grim Necessity drives her adamantine nails into [thy house-top], thou shalt not free thy soul from fear nor thy neck from the noose of death.' There are editors who take *summis verticibus* (1) of the nails, 'up to their heads': (2) of the heads that tower highest (cf. III. 16. 19), i.e. the most conspicuous men: (3) of the head (plur. for sing.) of the proprietor of the marine villa. For the last two versions, the best authority is an Etruscan mirror, on the back of which Meleager is drawn hunting the Calydonian boar and Atropos is driving a nail into the boar's head. But in I. 35. 18 *saeva Necessitas* is pictured carrying *clavos trabales*, 'nails for beams,' and wedges and other builders' tools. It is probable therefore that *summis verticibus* means (as it often does) the 'house-top,' the points of the gables.

In effect, on this theory, the passage means: 'If Necessity sets her mark, you are bound to die.' In any case, this is the flattest of truisms, and we should rather expect *si figet* or *si fixerit*. It is better, with Nauck and Kiessling, to take *si=siquidem* (as in III. 1. 41) and translate 'since Necessity drives her nails into thy house-top.'

The passage, however, remains very obscure, for there seems little connexion between the nail of Necessity and the noose of death. Horace's imagery, however, is often confused (e.g. I. 35, III. 20, *Epod.* 6) and the connexion of the hammer and nail with Death is abundantly illustrated by monuments. There is, for instance, in the British Museum, an Etruscan temple-shaped sarcophagus on one side of which is carved a goddess (said to be Nortia) with hammer and nail, and on the other a god (said to be Mantu or Charun) with a hammer. (See Fabretti *Gloss. Ital.* 2574 ter.)

5. **figit.** For the long final cf. *perrupit Acheronta* in I. 3. 36.

8. **laqueis**, the noose of a snare. Cf. *Psalms* xviii. 5 'The sorrows (*marg.* cords) of hell compassed me about: the snares of death prevented me.'

9. **campestres**, 'nomad,' cf. *campi* in II. 20. 16,

10. **plaustra.** Cf. Aeschylus *P. V.* 709 Σκύθας δ' ἀφίξει νομάδας

οἳ πλεκτὰς στέγας Πεδάρσιοι ναίουσ' ἐπ' εὐκύκλοις ὄχοις. The simple homes of the Scythians are contrasted with the villas of the Romans.

rite, 'after their custom.'

11. **rigidi**, 'stern': cf. *rigidi Sabini* in *Epist.* II. 1. 25. Porphyrion thought it meant 'frozen.'

12. **immetata.** Cf. II. 15. 15. In the Golden Age, according to Vergil (*Georg.* I. 126), fields were not marked out by boundaries: *ne signare quidem aut partiri limite campum Fas erat...ipsaque tellus Omnia liberius nullo poscente ferebat.*

liberas, 'unforced,' *nullo poscente*, as Vergil says. It may, however, mean 'open to all,' because belonging to no one in particular.

14—16. These lines are founded on Caesar's description of the Suevi *B. G.* IV. 1 *quotannis singula millia* (*ex pagis*) *armatorum belli causa educunt. reliqui domi manserunt, se atque illos alunt. hi rursus invicem anno post in armis sunt, illi domi remanent....neque longius anno remanere uno in loco incolendi causa licet.*

16. **vicarius**, 'a substitute.'

18. **mulier**, the wife, as stepmother.

temperat, absol. like *parcit* = 'is kind to.' So Cicero has *superatis hostibus temperare.*

innocens = *innoxia*, 'doing them no harm.'

19. **dotata**, 'dowered.' She does not rule her husband because of her *large* dowry. (Cf. *auritus* 'with large ears': *nasutus* 'with large nose' etc.) Cf. Plautus *Aulul.* 526 *nam quae indotata est, ea in potestate est viri: Dotatae mactant et malo et damno viros.*

20. **fidit**, 'believes' the protestations of the lover.

21. **dos est magna.** 'Their dowry, and a noble one it is, is the virtue of their forbears' etc.

parentium. The usual gen. would be *parentum*. Cf. *clientium* III. 1. 13: *sapientium* III. 21. 14.

22. **metuens...viri.** For the gen. cf. *rixarum metuens* in III. 19. 16. *alterius viri* = a paramour.

23. **certo foedere**, abl. abs. 'the marriage tie being sure.'

24. **peccare**, to sin against chastity.

pretium, the wages of unchastity. *aut* = 'or else,' *εἰ δὲ μή*: cf. III. 12. 2.

25. **impias caedes**, impious, because fratricidal. (Cf. III. 11. 31.) As Quintilian says, *dixerunt impium pro parricida.*

26. **civicam** = *civilem*, of citizen against citizen.

27. **pater.** Augustus did not formally receive the title of *pater patriae* till B.C. 2: but, in common parlance, a great benefactor was often called *pater* or *parens*. So Cicero (*ad Q. Fr.* I. 1) bids his brother deserve the name of *parens Asiae.*

urbium seems to belong *ἀπὸ κοινοῦ* to *pater* and to *statuis*. He is to be called PATER VRBIS on the statues of cities (i.e. his statues set up by cities).

28. **subscribi**, 'to be styled' in the inscription at the foot of the statue.

29. **refrenare licentiam**. Cf. IV. 15. 9, where Horace proclaims that Augustus *ordinem Rectum evaganti frena licentiae Iniecit.*

30. **clarus postgenitis**, 'illustrious in the eyes of posterity,' though his contemporaries will hate him, because (*quatenus*) the virtuous man is never appreciated in his lifetime (*incolumis*). Cf. *Epist.* II. 1. 13 *urit enim fulgore suo qui praegravat artes Infra se positas: extinctus amabitur idem.*

32. **quaerimus** = *desideramus*, 'we miss it.'

invidi belongs to both clauses: 'captious,' 'hard to please.'

33. **querimoniae**, lamentations about the degeneracy of the times. (Supply *proficiunt* from l. 36.)

34. **culpa**, 'the mischief,' as in Verg. *Georg.* III. 468 *continuo culpam ferro compesce* (of a plague-stricken sheep).

35. **leges...moribus**. In IV. 5. 22 Horace says that Augustus had restored them both: *mos et lex maculosum edomuit nefas.*

Construct *sine moribus vanae* together: 'What can laws do, baffled for want of morals?'

36. **si**. If wealth accumulates so fast as it does nowadays, laws are not sufficient to control it to right uses.

37. **inclusa**. The heat 'fences it in': it is a *terra domibus negata*, I. 22. 22.

38. **Boreae**, dat.

39. **solo**, abl. of place: 'frozen on the ground.'

40. **mercatorem**. The merchant is a type of indomitable unscrupulous energy. Cf. I. 1. 18, I. 3. 24, I. 31. 10.

callidi, 'artful,' 'cunning.'

42—44. Most editors treat these three lines as a continuation of the question and subordinate to *si* of l. 36. But Kiessling is probably right in ending the conditional clauses at *navitae*, and making *magnum pauperies* etc. a new statement, explaining both the cause and the effect of ceaseless commerce. The irony of *magnum opprobrium* is more forcible thus.

42. **opprobrium**, in app. with *pauperies*: 'poverty, the worst reproach.'

44. **deserit**. The verbal subject is *pauperies*, but the real subject is 'the poor man.' There is a similar change in the signification of *hydrops* II. 2. 13–15, and *virtus* III. 2. 17–20.

arduae, the epithet properly belongs to *viam*: cf. *Introd.* p. xxiv.

45. **vel nos**, supply *feramus* from *mittamus* l. 50. *vel...vel* marks that Horace is indifferent to what is done with the wealth, so long as it is got rid of. *aut—aut* would offer two alternatives, of which one must be accepted.

nos—nos apparently means 'we Romans,' for our empire depends

on our manliness, but the degeneracy of other peoples is to our advantage.

46. **turba faventium.** The allusion is probably to the real crowd, which was watching the triumph of Augustus B.C. 29. But it may be to an imaginary crowd, assembled to see the dedication, to Jupiter Capitolinus, of all the wealth of Rome.

48. **gemmae**, 'pearls,' or perhaps 'gems' in the special sense of engraved stones.

49. **summi materiem mali**, 'the things that make our worst bane': *materies* is properly 'building-material,' *summum malum* is imitated from *summum bonum*, cf. Cic. *de Fin.* I. 9. 29 *hoc Epicurus in voluptate ponit quod summum bonum esse vult, summumque malum dolorem.*

51. **cupidinis**, 'greed,' masc. as in II. 16. 15.

52. **elementa**, 'first lessons,' as *pueros elementa docentem*, *Epist.* I. 20. 17. These must be 'erased,' as if they were written in a book.

tenerae nimis. They are tender from their youth, and made more tender by luxury.

53. **asperioribus**, 'a ruder training.'

54. **equo**, either dat., as *haerentem capiti coronam* in *Sat.* I. 10. 49, or abl. as *haeret pede pes* in Verg. *Aeneid* X. 361.

rudis, 'for want of teaching.'

57. **trocho**, abl. instr. with *ludere*; 'more skilled in playing the Greek hoop, if you bid him play, or with the unlawful dice, if you prefer it.' (For *seu iubeas* etc. cf. III. 4. 4, 5.) In *Sat.* II. 2. 29 *Romana militia* is recommended to one *assuetum Graecari.* Adults played with a hoop.

58. **vetita legibus alea.** The laws are not known. Ovid also (*Trist.* 2. 470) says *haec* (*alea*) *est ad nostros non leve crimen avos.*

59. **cum**, 'seeing that.' The boy gambles both because his father is a cheat and because he has no need to work.

periura fides =*perfidia*: cf. I. 18. 16 *arcani fides prodiga.*

60. **consortem socium**, his partner in business.

62. **properet**, 'is in haste to make': cf. *deproperare* II. 7. 24.

scilicet, followed by *tamen* usually means 'admittedly': as in Cic. *de Fin.* V. 1. 3 *me species quaedam commovit, inanis scilicet, sed tamen commovit.* Here perhaps the sense is 'The rich man admits that wealth is always growing: yet still he wants a little more than he has.' This view is confirmed by *curtae rei*, an expression which could only be used by the rich man himself. Most edd. however seem to think *scilicet*= 'The truth is'—introducing a pithy summary of the whole complaint.

improbae (adj. for adv.), 'insatiably': cf. III. 9. 22 *n.*

64. **curtae rei**, dat. with *abest.* 'Something is still wanting to complete the store': cf. *Epist.* I. 6. 34 *mille talenta rotundentur, totidem altera, porro et Tertia succedant et quae pars quadret acervum.*

Ode XXV.

Scheme. Bacchus, whither art thou hurrying me? To what groves or caves? Where can I sing the glory of Caesar in a new and noble song? As the Bacchanal gazes from the heights across the plain of Thrace, so I behold with wonder the rivers and groves. Great god, I will sing no humble strain. It is dangerous but delightful to follow thee.

This is an imitation of a dithyramb, like II. 19. The poet is, as we say, 'in a rapture.'

Metre. Third Asclepiad.

1. **Bacche**. On Bacchus as the source of inspiration, see II. 19. 9 *n.*

tui plenum, cf. II. 19. 6 *pleno Bacchi pectore*.

2. **nemora** governed by *in*. For the deferred preposition cf. *Aeneid* VI. 692 *quas ego te terras et quanta per aequora vectum Aspicio.*

3. **velox mente nova**, 'rapt with new inspiration.' He is carried away in thought only.

4. **antris**, probably a 'grotto,' or artificial cave, as in I. 5. 3. Those editors who think *antrum* is identical with *specus*, make some variety by taking *antris* as dat.: 'By what caves am I to be heard?'

5. The construction is *meditans inserere stellis decus Caesaris:* 'rehearsing how to add the glory of Caesar to the stars' etc. Horace is trying to compose a poem on the deification of Caesar, cf. Verg. *Georg.* I. 24–32.

meditans = μελετῶν, 'practising,' 'rehearsing,' cf. Verg. *Ecl.* I. 2 *silvestrem tenui Musam meditaris avena.*

7. **recens**, acc. neuter, like *insigne, indictum*. The event, which is the subject of his song, is referred to: not the song itself.

8. **non secus**. The other half of the comparison is *ut mihi devio* etc. in l. 12.

iugis, the ridge of Haemus, north of Rhodope and the plain of the Hebrus.

9. **exsomnis**, 'sleepless': but *ex somnis* 'waking from sleep' gives equally good sense. The Bacchanal (*Euhias*) has followed the god all night and is astonished in the morning at the strange magnificent prospect.

12. **ut**. *non secus ac* is the usual phrase: but Horace has *aeque ut* in I. 16. 7, 9 and similar expressions (*non minus ut*, *pariter ut* etc.) are found in other authors. Some edd. take *ut* as exclamatory, 'how it delights me'—as in *Epode* 2. 19.

13. **ripas**, 'the river-banks,' as III. 1. 21. *vacuum*, 'lonely,' 'deserted.'

14. **potens**, with gen. as *potens Cypri* I. 3. 1.

15. **valentium vertere fraxinos**. Such feats are described in Euripides *Bacchae* 1064 and 1109. For *vertere* cf. III. 3. 20.

18. **mortale**, 'proceeding from a mortal.' The ideas here are best expressed, in English, with the opposite epithets: 'My song shall be grand and lofty and divine.'

dulce periculum est. Cf. the mixture of joy and fear in II. 19. 5–7, *mens trepidat metu* and *turbidum laetatur*.

19. **Lenaee**, 'God of the wine-press' (ληνός).

20. **cingentem**, with *deum*. Bacchus is described IV. 8. 33 as *ornatus viridi tempora pampino*. Nauck takes it with the subject of *sequi*: 'it is a peril full of delight to braid one's temples with the vine and follow the god.'

Ode XXVI.

Scheme. Till lately I was a champion in the wars of love, but my campaigns are over, and I must hang up my weapons in the temple of Venus. But do thou, O goddess, touch Chloe with the whip for her arrogance. The poet still hankers after the old pastime of love-making, which he pretends to have renounced. Cf. IV. 1.

Metre. Alcaic.

1. **vixi**. 'I have enjoyed life.' The perfect implies 'it is done with': cf. III. 29. 43. So *Aeneid* II. 325 *fuit Ilium et ingens Gloria Teucrorum*.

idoneus, cf. IV. 1. 12: with dat. II. 19. 26.

2. **militavi**, cf. the *bella* and *militia* of Venus in IV. 1. 2, 16. So Ovid says (*Am.* I. 9. 1) *militat omnis amans et habet sua castra Cupido*.

3. **defunctum bello** belongs to *arma* as well as to *barbiton* (cf. *pro curia inversique mores* III. 5. 7): 'My arms and lute, whose wars are over.' The arms, enumerated below, were used to force open the doors of too reluctant ladies.

4. **paries**. It was customary for soldiers and craftsmen, on resigning their trade, to dedicate their weapons or tools to some appropriate divinity. Thus in *Epist.* I. 1. 4 Veianius, a discharged gladiator, hangs up his arms *Herculis ad postem*. Several epigrams, dedicatory of such offerings, are preserved in the Palatine Anthology: e.g. VI. 192, 193 to Priapus from fishermen, 204 to Pallas from a carpenter.

5. **laevum latus**. The statue is in a niche, and Horace hangs his lyre and his weapons on the wall which is at his right hand as he faces the statue.

marinae Veneris, 'goddess of sailors,' as I. 3. 1, IV. 11. 3.

6. **ponite**, sc. *o pueri*. For the sudden address to slaves cf. I. 19. 13.

lucida funalia. Torches made of rope smeared with wax or tar. They served two purposes: they gave light, and they set fire to the *oppositae fores*, cf. Ovid *A.A.* III. 567 *nec franget postes nec saevis ignibus uret*.

7. **arcus**. Bows and arrows could hardly be *oppositis foribus minaces*. Some edd. alter the text: some think the bows are intended as weapons against the doorkeeper (cf. III. 14. 23): some that the *arcus* was a military engine, such as was afterwards called *arcubalista* (though this could hardly be hung on a wall): some that the lover carried a bow in imitation of Cupid.

9. **Cyprum—Memphin**. For the mention of shrines in the invocation cf. I. 3. 1, I. 36. 1. The temple of Venus at Paphos was widely celebrated; but nothing is known of her temple at Memphis, nor is it clear why Horace should mention it here. Possibly Chloe came from Egypt.

10. **carentem Sithonia nive**. Memphis is called by Bacchylides ἀχείμαντος, 'winter-less.' The whole poem is probably imitated from a Greek original.

11. **sublimi**. Wickham says 'uplifted,' but this is not in keeping with *tange*. The epithet probably is transferred from Venus herself (cf. I. 3. 40), and means 'reaching from heaven.'

Ode XXVII.

Scheme. Many omens there be that warn the intending traveller of foul weather. There are none such to-day, Galatea, and you may set forth with confidence. Yet it is perilous to cross the sea now. Think of Europa and her terrible voyage, and her fears and regrets.

The myth of Europa, though introduced casually, seems to be the real *motif* of the Ode. It is possible, however, that the lady, here called Galatea, intended to cross the seas with a lover, and that the myth had special point in this instance: cf. III. 11.

Metre. Sapphic.

1—16. The first four stanzas enumerate a great number of omens which superstitious persons would look for on commencing a long and important journey.

1. **parrae recinentis**, 'the ever hooting owl.' *recinere* seems to mean 'to call again and again,' as in I. 12. 3.

2. **ducat**, 'speed on their way,' πέμποι. Let evil omens speed the wicked forth.

ab agro Lanuvino. On the west side of the *via Appia*, about 12 miles from Rome. Observe that the *west* side would be to the *right* (or unlucky) hand of a traveller from Rome.

3. **rava**, 'tawny.' The epithet is said to be applicable especially to eyes, and to denote a colour between black and yellow.

4. **feta**, perhaps 'in milk,' as in Ovid *Fasti*, V. 177 *fetae catulos leaenae*. It is unlikely that *feta* here means the same as *praegnas*.

6. **per obliquum**, 'shooting across the road.'

7. **mannos**, 'ponies,' a Celtic word. Probably *caballus*, and certainly *essedum*, *petorritum*, *cisium*, *rheda* (names for different kinds of carriages) are also Celtic.

The omens just enumerated (except the first) were called by the Romans *pedestria auspicia*, because they were given by creatures *on the ground*. Next follow some omens *ex avibus*.

ego cui timebo, in effect 'for any friend of *mine*,' opposed to the *impios* of l. 1. *cui ego timebo = pro eo cuius saluti ego timebo.*

9. **antequam**, in effect = 'I will try to raise a good omen before the bad one happens.' The good omen would neutralise a subsequent bad one.

10. **avis**. The raven, *annosa cornix* of III. 17. 13, where see note. *divina*, 'prophetic,' with gen. as in *Ars Poet.* 218 *divina futuri sententia*.

11. **oscinem**, 'oracular.' Those birds were *oscines* which gave omens by the voice: those *alites* which gave omens by their flight. For the crow cf. Livy X. 40 *ante consulem haec dicentem corvus voce clara occinuit, quo laetus augurio consul* etc.

12. **solis ab ortu**. Good omens came from the eastern sky. The Romans, in taking auspices, faced the south, so that good omens came to them from the left side. The Greeks faced the north, so that to them left-hand omens were bad.

13. **sis licet felix**. It must be imagined that, between the 3rd and 4th stanzas, the poet has taken auspices and found them favourable. Then he proceeds: 'You may be happy wherever you choose,' i.e. you may go wherever you like.

14. **vivas**, a wish, not dependent on *licet*. In effect 'Goodbye and remember me.'

15. **laevus**, 'ill-omened.' Augustan poets frequently imitate the Greeks in using *laevus* or *sinister* of bad omens, though the left hand was, to Roman augurs, the favourable side.

17. **quanto trepidet tumultu**, 'with what turmoil setting Orion blusters.'

18. **pronus Orion** = *devexus Orion*, cf. I. 28. 21. Orion set in the morning early in November.

The omens are good, says Horace, but what about the time of year? A voyage at this season is bound to be perilous.

ater, 'when it blackens': cf. *aspera Nigris aequora ventis* I. 5. 6.

19. **novi**, 'I know by experience.' Horace perhaps had been present at Actium (see *Epode* 9) and had certainly once been near shipwreck (III. 4. 28).

albus, 'for all its clear skies.' The Iapyx was the favourable wind for crossing to Epirus (I. 3. 4), but it was often too boisterous. For *albus* cf. *Albus ut obscuro deterget nubila caelo Saepe Notus* in I. 7. 15. Also *candidi* III. 7. 1.

21. **hostium**, cf. Verg. *Georg.* III. 115 *di meliora piis erroremque hostibus illum.*

caecos, probably 'blind with fury.' Orelli takes it as = inscrutable, cf. *Aeneid* III. 200 *caecis erramus in undis.*

24. **ripas**, 'sea-shore' as in II. 18. 22.

Kiessling calls attention to the repetition of *r* (nine times) in *orientis—ripas*. No doubt this is intended to suggest the growling of the storm. The Latin *r* (called *littera canina*) was strongly trilled.

25. **sic**, 'like you,' *et credidit et* (*postea*) *palluit*.

Europe, daughter of Phoenix, while gathering flowers, was approached by a white bull. As it seemed to be a gentle animal, she mounted on its back, but it rushed away with her and carried her across the sea to Crete. The bull was Zeus.

26. **scatentem beluis**, cf. *beluosus Oceanus* IV. 14. 47, and the *monstra natantia* of I. 3. 18.

27. **medias fraudes**, 'the deceits that beset her.' She did not perceive them till she was in the middle of them.

28. **audax**, 'for all her boldness.' For *palluit* with accus. cf. *Epist.* I. 3. 10 *Pindarici fontis qui non expalluit haustus*.

29. **nuper studiosa**, 'she who was but lately intent on flowers.'

31. **sublustri**, 'glimmering.'

33. **centum pot. opp.** Homer's Κρήτη ἑκατόμπολις, translated in *Epod.* 9. 29 by *centum nobilem urbibus*. *simul=simul ac*.

35. **filiae**. Many edd. take *filiae* as dat., and *nomen* in apposition to *pater*: 'Father, O name abandoned by thy daughter,' and this is probably right. But *pater* is possibly a cry for help, in effect: 'Father, why did I abandon the name of daughter and suffer my duty to be overcome by my passion.'

37. **unde quo veni?** The two questions *whence* and *whither* are combined in the Greek manner: πόθεν ποῖ ἐλήλυθα; The cry is perhaps one of mere bewilderment, cf. *Aeneid* X. 670 where Turnus, when suddenly carried out to sea, cries *quo feror? unde abii? quae me fuga quemve reducet?* But more probably *unde quo veni* means 'from what a happy home to what a strange shore am I come!'

levis una mors est. 'A single death is a light punishment.' Cf. Propertius V. 4. 17 *et satis una malae poterit mors esse puellae*.

39. **vitiis carentem**, 'innocent.'

41. **porta...eburna**. In *Odyssey* XIX. 562 Homer says that there are two gates in Hades from which dreams issue. The one is made of horn, the other of ivory. Those dreams which issue from the former come true: those which issue from the ivory gate are baseless. 'Am I awake and weeping for a disgraceful sin, or am I innocent, mocked by an idle vision that, issuing from the ivory gate, brings but a dream?'

42. **meliusne**, in effect: 'could I choose rather.'

47. **enitar**, subj. 'I would strive.'

modo multum amati, 'that lately was so dear.'

50. **Orcum moror**, 'I keep Death waiting': Orcus being a person, as usual in Hor. (see II. 18. 34).

55. **speciosa.** Wickham is probably right in seeing, in this word, the key to the stanza. Europa wishes to die as soon as possible, but it is horrible to think that the best use she can now make of her beauty is to give it to a tiger. Orelli, however, and other edd. think that the stanza is merely a prayer against death by starvation.

57. **urget absens**, in effect = 'would say, if he were here.'

59. **bene** = *opportune*. Her girdle, the symbol of her maidenhood, was fortunately not lost.

60. **laedere**, 'to break,' usually *elidere*.

61. **rupes**, 'a precipice.'

acuta leto, 'jagged for death.' The *saxa* are the rocks at the foot of the precipice.

62. **procellae**, 'the storm-wind,' that would dash her on the rocks.

63. **erile pensum**, 'to spin wool for a mistress.' The *pensum* was a certain weight of wool given out daily to female slaves for spinning. *carpere* is to pluck wool from the distaff so as to serve a continuous thread of even thickness on to the spindle. (Cf. Conington's note to *Georgic* IV. 335.)

65. **regius sanguis**, 'descendant of kings.' Cf. II. 20. 6 *pauperum sanguis parentum*.

66. **barbarae**, 'foreign,' the Greek use of the word.

paelex. The concubine was the servant of the lawful wife, as Hagar of Sara. The mistress, no doubt, was seldom kind to the *paelex*.

67. **perfidum ridens**. Cf. *lucidum fulgentis* II. 12. 14, *turbidum laetatur* II. 19. 6. Venus smiles treacherously because she has beguiled Europa, and also because she knows how absurd Europa's complaints are.

remisso arcu. Cupid's bow is unstrung because there is no need for his arrows now.

69. **abstineto irarum**. Cf. *desine querellarum* II. 9. 17 and *Introd.* p. xxii.

71. **cum—reddet**, 'when the hated bull duly offers his horns for you to tear.' This is an ironical allusion to ll. 45–48. *reddet*, 'duly offers,' i.e. according to your wish. Cf. II. 7. 17, II. 18. 30.

73. **invicti**, 'invincible.' *Introd.* p. xxiv.

uxor esse nescis, 'You know not that you are the wife,' a Greek construction. Cf. Catullus 4. 2 *ait fuisse navium celerrimus*.

74. **mitte** = *dimitte* I. 38. 3.

75. **sectus orbis**, 'half the world.'

76. **nomina ducet**, 'shall take your name.' For *nomina* plur. cf. *daturus nomina ponto* IV. 2. 4. For *duxit* cf. *Sat:* II. 1. 66 *duxit ab oppressa Carthagine nomen*.

Ode XXVIII.

The poet bids Lyde join him in celebrating the Neptunalia, July 23rd. Kiessling suggests that Horace, strolling along the street, finds himself before Lyde's house, and that the notion of keeping the Neptunalia with her occurs to him as a happy thought. The scene would thus be in Lyde's house, or rather in her garden, for the Neptunalia were celebrated in arbours made of boughs. Lyde is doubtless the shy singer of II. 11. 21.

Metre. Third Asclepiad.

2. **reconditum**, 'stored far back,' and therefore old. Cf. *interiore nota Falerni* II. 3. 8, and *repostum*, *Epode* 9. 1.

prome strenua, 'be brisk and bring out.'

3. **Caecubum**. Cf. I. 20. 9 *n.*

4. **adhibe vim**, 'assault the fortress of philosophy' Page, who quotes Lucr. II. 8 *bene quam munita tenere Edita doctrina sapientum templa serena.* For *sapientiae* cf. I. 34. 2. The point no doubt is merely *dulce est desipere in loco*, IV. 12. 28.

5. **inclinare meridiem**, 'the noonday sun is beginning his downward course.' Cf. Livy IX. 32 *sol meridie se inclinavit.*

7. **parcis**, 'do you grudge to fetch down quickly from the store?' For *deripere* cf. *descende* III. 21. 7. *horreum* is the *apotheca.*

8. **cessantem**, 'dawdling.' She is to make it come quickly.

Bibuli consulis. M. Calpurnius Bibulus was consul with Julius Caesar B.C. 59. His name is obviously appropriate. For wine dated by a consul's name cf. III. 21. 1.

9. **nos**=*ego*, as I. 6. 5, 17, III. 11. 51, III. 27. 14. *invicem*, 'for my turn': cf. I. 25. 9.

10. **viridis**, 'sea-green.' Cf. *vitream Circen* I. 17. 20.

11. **recines**, 'you shall sing in answer.'

13. **summo carmine**, 'at the end of our song.' *quae*, nom. to *dicetur*, as Kiessling takes it. Thus there are two subjects to each division of the song. The last division of the song, about Venus and Nox, would doubtless be sung by both voices together.

Cnidon, in Caria, famous for the worship of Venus, I. 30. 1.

14. **fulgentis Cycladas**, I. 14. 19.

15. **iunctis oloribus**, 'with her team of swans.' Cf. *purpureis ales oloribus* IV. 1. 10.

16. **nenia**, 'lullaby.' It is used of a nursery-song, *puerorum nenia*, in *Epist.* I. 1. 62.

Ode XXIX.

To Maecenas inviting him to come to the Sabine farm.

Scheme. Maecenas, a cask of good wine and a garland have long awaited you in my house. Tear yourself away from the smoke and clatter of Rome. Rich men usually like a little rusticity for a change :

and besides, the dog-days are at hand. Your thought is ever on politics, yet who can forecast the future? Take the pleasures that to-day offers: to-morrow can never rob you of them. Fortune may withdraw her favours, but if she does, I bear the change with philosophic calm. Storms cannot appal me, for I have no wealth to lose. (Dryden wrote a noble paraphrase of this poem, but his title gives a wrong reference to I. 29.)

The ode is placed here in order that Hor. may end, as he began (I. 1), by inviting the patronage of Maecenas. The next ode is merely a brief epilogue (cf. *Introd.* p. xvi) announcing that, with this volume, Hor. brought his lyrical compositions to a close.

The allusions to Maecenas' political cares perhaps point to the year B.C. 29 (see III. 8), but it is possible that Maecenas was in charge of Italy during Augustus's absence in Spain (B.C. 27–24). See also the note on l. 27. The philosophy inculcated has been preached many times before: e.g. I. 11 and 31, II. 3, 11 and 16.

1. **Tyrrhena regum progenies,** 'offspring of Etruscan kings.' Cf. I. 1. 1 *Maecenas atavis edite regibus*. The Cilnii are said to have been princes in Arretium.

2. **verso**, 'never tilted before.' The *cadus*, or amphora, was tilted when the wine was poured into the *cratera*.

4. **balanus** = *myrobalanus*, an Arabian nut from which a fragrant oil was pressed. *tuis capillis*, 'expressly for thy hair.' Unguents were precious and Hor. kept his best for Maecenas.

5. **est**. For the sing. with two noms. (*merum* and *balanus*) cf. III. 3. 10, 6. 10 etc.

6. **ne contempleris** is regarded by most edd. as a clause, 'so that you may not gaze for ever on' etc. But *ne contempleris* is a quite permissible form of prohibition. See note on I. 33. 1.

7. **contempleris**. Maecenas lived on the very top of the Esquiline, and his house commanded a fine view. From it Nero looked on while Rome was burning (Suet. *Nero* 38).

udum Tibur, wet with the many channels of the Anio and the spray of the falls. Cf. I. 7. 13.

Aefulae, a colony in Latium between Tibur and Praeneste.

8. **Telegoni iuga**. Tusculum is meant. It was said to have been built by Telegonus, son of Odysseus and Circe, who unwittingly killed his father in Ithaca.

9. **fastidiosam**, causing *fastidium*, 'cloying.'

11. **omitte**. The first syllable is short: cf. III. 3. 71 and *Introd.* p. xxviii.

beatae, 'wealthy,' as in I. 29. 1 *beatis Arabum gazis*.

13. **vices**, 'a change' from luxury to rustic simplicity. *gratae* = *gratae sunt*.

14. **mundae cenae**, 'a plain dinner,' but *mundus* means more than any single English word expresses. It implies neatness and frugality combined. Cf. *Sat.* II. 2. 65 *mundus erit qui non offendet sordibus*

atque In neutram partem cultus miser; also *simplex munditiis* I. 5. 5. Horace describes his own dinner-table in *Epist.* I. 5. 21–23.

parvo sub lare, 'under the humble roof.' Cf. III. 23. 16.

15. **aulaeis et ostro**, a hendiadys for 'purple awnings,' like Vergil's *pateris libamus et auro*, for 'golden saucers,' in *Georg.* II. 192. The *aulaea* were suspended beneath the ceiling, in imitation of a tent (Servius on *Aen.* I. 697).

16. **explicuere**, 'often smooth the wrinkles on an anxious brow.' The perf. is aoristic: see III. 23. 19 *n.*, I. 34. 16.

17. **occultum**, 'lately hidden.' *Andromedae pater* is Cepheus, a constellation near the Pole. In England it is always visible. Columella says that, in Italy, it rose in the evening on July 9.

18. **Procyon.** The brightest star of Canis Minor, the precursor, as its name implies, of Sirius and Canis Major. It rose in the morning about July 15.

19. **Leonis.** The sun entered Leo on July 18. For *vesani* cf. III. 7. 6. *stella* is the constellation, not merely one star.

20. **siccos**, 'droughty weather,' such as invites one to drink.

22. **horridi**, 'shaggy.' Silvanus is an Italian god of the woodland, identified by late writers with Pan. Kiessling takes *dumeta* as nom. to *carent* implied in *caret.*

24. **taciturna**, 'hushed,' the winds being silent and the water at its lowest.

25. **tu**, emphatic, to contrast the anxieties of Rome with the peacefulness of the country.

27. **Seres**, the Chinese, named also in I. 12. 56. It is said, in the article on *Persia* in Ency. Britann. (9th ed.), that the references here are to events of B.C. 27–26. *Tanais discors* (cf. *infestus sibi dissidet* of III. 8. 19) is an allusion to the quarrels of the Tochari and Sacaraucae, two tribes of Scythians. In these quarrels the Chinese interfered, and the Scythians, reconciled for a time, assisted Phraates to recover the throne of Parthia (*Bactra*) early in B.C. 26. These statements seem to be derived from Chinese sources.

regnata Cyro Bactra. For the construction cf. *regnata Laconi rura Phalanto* II. 6. 11.

29. **prudens**, 'with wise providence,' as in I. 3. 22.

32. **trepidat**, 'is anxious,' as in II. 11. 4.

33. **componere**, probably means 'to set in order' and so 'make the best of.' *quod adest* 'the present,' both of time and circumstance. *quod adest* then = 'things as you find them.' It is possible, however, that *componere* means 'to add to your store,' and *quod adest* 'the present gain.' (Cf. *carpe diem* I. 11. 8.)

aequus = *aequo animo.* *cetera*, 'the future.'

fluminis ritu, 'like a river.' Cf. *iuvenum ritu* in *Ars Poet.* 62.

35. **cum pace** = 'peacefully.'

Etruscum. The last syllable is elided, as in II. 3. 27. *Introd.* p. xxviii.

36. **adesos**, 'eaten out.' The epithet belongs rather to the banks from which the stones are bitten. Cf. *rura quae...mordet aqua taciturnus amnis* I. 31. 8. Orelli takes *adesos* as 'waterworn,' but such stones are not peculiar to a stream in flood. *stirpis*, 'tree-trunks.'

38. **una**, either 'along with it' or 'all together.'

39. **clamore**, 'echo.' Cf. *Aeneid* III. 566 *ter scopuli clamorem inter cava saxa dedere.*

41. **potens sui**, 'his own master,' αὐτάρκης.

42. **in diem**, 'every day,' with *dixisse.*

43. **vixi**, in effect 'I have had my day' and the past cannot be taken from me.

44. **pater** = *Iuppiter.*

45. **puro**, 'unclouded,' as in III. 10. 8.

47. **diffinget** 'alter,' cf. I. 35. 39. For the thought, that Jupiter himself cannot alter the past, Orelli cites, among many other passages of Greek poets, one of Agathon: μόνου γὰρ αὐτοῦ καὶ θεὸς στερίσκεται, ἀγένητα ποιεῖν ἅσσ' ἂν ᾖ πεπραγμένα.

48. **vexit** = *avexit*, 'has carried away,' the notion of 'away' being given by *fugiens.*

50. **ludum.** Cf. II. 1. 3 *ludum Fortunae.* She plays with men's hopes and plans. *pertinax ludere*, cf. *Introd.* p. xxiii.

51. **transmutat.** Cf. I. 34. 12–16.

54. **resigno**, like *rescribo*, = 'I pay back,' but it is not clear how this meaning arises. *resignare* probably means literally 'to unseal,' and to unseal a bond was to cancel it.

55. **me involvo.** His virtue is his philosopher's cloak. The metaphor seems to have been first used by Plato (*Rep.* V. 457 A), but has since become common.

56. **sine dote**, 'and for wife honest poverty without a dower.'

57. **non est meum**, 'I have no need.'

Africis procellis, abl. instr., as in I. 14. 5 *malus...saucius Africo.*

59. **decurrere**, 'to run for aid,' 'betake oneself': cf. *Aeneid* V. 782 *preces descendere ad omnes.*

votis pacisci, 'to bargain by vows.' *ne*, final.

61. **avaro mari.** Cf. *avidum mare* I. 28. 18.

62. **tunc**, 'at such a time.' **me**, emphatic. In effect 'I have no wealth that the greedy sea can covet': therefore I shall be safe even in a little boat.

biremis scaphae, 'a two-oared boat.'

64. **geminus Pollux.** The presence of Pollux implies the presence of Castor, the other twin. (More often, Castor is named, to imply Pollux.) For their influence on the weather cf. I. 3. 2, I. 12. 27.

Ode XXX.

The Epilogue. 'I have raised a monument imperishable. While Rome stands, my name shall be known as the first of Italy's lyrists. Give me, Melpomene, the crown that I have won.'

Metre. First Asclepiad (employed also in I. 1).

1. **exegi**, 'I have finished'; cf. *his demum exactis* in *Aeneid* VI. 637.

aere, for bronze statues.

2. **regali situ**, 'the royal pile.' Literally, *situs* here means 'mode of construction,' but the abstract is used for the concrete, as in Prop. III. 2. 19 *pyramidum sumptus ad sidera ducti.* Kiessling takes the word here as = 'mouldering dust,' but *altius* is incongruous with this.

3. **impotens**, i.e. *sui impotens*, ἀκρατής, 'unable to control itself,' 'frantic,' cf. I. 37. 10.

5. **fuga temporum** = *tempus fugax*, cf. II. 14. 1.

7. **Libitinam**. Venus Libitina was the old Italian goddess of death, identified afterwards with Proserpine. Attached to her temple was a store of biers and other requisites for funerals. Hence *Libitina* sometimes means 'burial' and some edd. so take it here, to avoid a tautology with *non omnis moriar.* Most readers will prefer the tautology.

usque, with *crescam.* 'I shall grow for ever renewed by the praises of posterity.' *laude* is abl. instr. constructed ἀπὸ κοινοῦ with *crescam* and *recens.* Horace says he will grow for ever, because the praises of each generation of posterity will renew his vigour. *recens* is 'fresh' in the sense 'vigorous,' 'unwearied.'

8. **dum Capitolium** etc. The allusion is obscure. It is said (on the authority of Johannes Lydus, a writer of the 6th century) that the Pontifex Maximus and the Virgo Maxima (chief of the Vestals) ascended to the temple of Jupiter Capitolinus, on the Ides of March, to pray for the welfare of the Roman state.

Kiessling connects *dum—pontifex* with *dicar.*

10. **qua—Aufidus et qua—populorum.** These clauses are commonly supposed to be explanatory of *ex humili potens*, or of *deduxisse*: 'I shall be told of (as one who), where the Aufidus roars' etc., 'first introduced Aeolian song.' The inversion is harsh, and the statement that it involves entirely untrue, for Horace never wrote a line of poetry at Venusia. Horace expects, rather, that pilgrims will visit his birthplace and the Venusians will hear and speak, with awe, of his glory.

obstrepit Aufidus, cf. IV. 9. 2 *longe sonantem natus ad Aufidum.*

11. **pauper aquae**. For the gen. cf. III. 6. 17 *fecunda culpae.* Apulia is called *siticulosa* in *Epod.* 3. 16.

12. **regnavit populorum**, a Greek gen. (*Introd.* p. xxii), like ἦρξε λαῶν.

ex humili potens, applied by Bentley to Daunus, who made himself king of Apulia. The words apply more probably to Horace himself

(cf. *lingua potentium vatum* in IV. 8. 26). For *ex humili* (neut.) cf. Prop. II. 10. 11 *surge, anima, ex humili:* Juv. III. 39 and V. 134 *quantus ex nihilo.* Horace was proud of his lowly birth. See II. 20. 5 *ego pauperum Sanguis parentum* etc.

14. **deduxisse**, 'to have made the lyric poetry of Aeolia at home among Italian measures.' The use of *deducere* seems akin to that of *deducere coloniam* (Wickham). Kiessling thinks *deducere* is a metaphor from spinning (cf. *Epist.* I. 225 *tenui deducta poemata filo*), and *ad modos* (like *ad pedem Epod.* 14. 12) means 'in Italian metres.'

sume. Melpomene is here addressed as Horace's own Muse. *superbiam*, the pride that you are entitled to feel and display.

15. **Delphica** = *Apollinari* IV. 2. 9.

16. **volens**, 'of thy grace' (Wickham). *volens* is coupled with *propitius* Livy VII. 26, and elsewhere.

Melpomene, cf. IV. 3. 1.

BOOK IV.

PRELIMINARY NOTE.

THE following summary of peculiarities in the composition of the Fourth Book is taken mainly from Orelli. In the 16 odes, eight different metres are employed. In the caesura of the Sapphic line and the diaeresis of the Alcaic, Horace has resumed the freedom which he avoided in the Third Book (see *Introd.* pp. xxviii, xxix). Elisions are more rare and a long vowel is nowhere elided except in I. 35. The initial syllables of the Alcaic stanza are always long. Hiatus between the lines is avoided and a short syllable is nowhere lengthened. There is a large number of words which Horace uses alone or for the first time: such are *faustitas*, *beluosus*, *tauriformis*, *domabilis*, *inimicare*, *apprecari*, *obarmare*, *remiscere*, *aeternare*. The uses of *spargier* also, and *surpuerat* and *ni* and *divum* (for *divorum*) and *quandoque* (I. 17) are unparalleled in the lyrics. The style is usually less terse than in the earlier works and is sometimes downright prosaic.

Ode I.

Scheme. Dost thou call me again to arms, Venus? Nay, spare me: I am not the man I was. Go rather to Paulus Maximus, the young, the beautiful, the brave. He, if he triumphs, will give thee fit reward. As for me, I am too old to love. And yet my tears, my stammering tongue, belie me, and all my thoughts are on Ligurinus.

The ode is placed first with a purpose. The nucleus of Book IV. consisted of the serious poems numbered 4 and 14. (See *Introd.* p. xiv.) But Horace has said several times (I. 6 and II. 12 are conspicuous instances) that his Muse was playful and not adapted to lofty themes, and he evidently preferred his lighter compositions to the more serious and dignified. By beginning the book with this ode, he 'put his best foot foremost.' See also the opening lines of the last Ode, 15. 1–4.

Metre. Third Asclepiad.

1. **intermissa** with *bella.* In III. 26 Horace had announced his intention to fight no more.

diu. If the dates generally given and adopted here (*Introd.* p. xviii) are right, there was an interval of 10 years (B.C. 23—13) between the publication of *C.* I.–III. and *C.* IV.

2. **bella moves,** 'are you taking the field?' Venus is the commander who calls upon Horace to bear arms in her service. For the expression cf. *Georg.* I. 509 *hinc movet Euphrates, illinc Germania bellum.*

4. **sub regno,** cf. III. 9. 9 *me nunc Thressa Chloe regit.*

Cinarae, probably a real person. She appears to have died young (IV. 13. 21, 22) and to have been very fond of Horace (*Epist.* I. 14. 33). Hence the epithet *bonae* 'kind.'

dulcium—saeva, a kind of oxymoron, implying that Horace likes to be in love but dislikes being forced to it.

5. **mater saeva Cupidinum,** repeated from I. 19. 1, where also he complains that Venus had obliged him *finitis animum reddere amoribus.*

6. **circa lustra decem** really means, as Kiessling remarks, '*a man* of fifty.' *iam durum* of l. 7 agrees with this quasi-substantive, which is the object of *flectere.* Kiessling compares Ovid, *Metam.* I. 20 *pugnabant...sine pondere habentia pondus,* i.e. 'weighty things contended *with things without weight.*'

flectere, 'to twist and turn,' a metaphor from horse-taming. So *durum* seems to mean 'hard-mouthed.'

mollibus imperiis, probably dat. both with *durum* and *flectere = ad mollia imperia.* Cf. IV. 2. 56 *n.*

8. **revocant,** 'call thee back,' *re-* implying 'to thy duty.'

9. **in domum** with *comissabere* is an unusual expression, and some edd. would read *in domu.* Theocritus (3. 1) writes κωμάσδω ποτὶ τὰν Ἀμαρυλλίδα.

10. **Pauli.** Paulus Fabius Maximus was consul B.C. 11, when he was probably 33 years old. At this time (B.C. 15) he would be 29. He was a friend of Ovid who praises his eloquence (*Epp. ex P.* I. 2. 118 and II. 3. 75).

purpureis—oloribus, 'borne on the wings of thy lustrous swans.' For *purpureus,* 'dazzling' cf. *Aeneid* I. 590 *lumen iuventae purpureum.* For Venus' swans cf. III. 28. 15 *quae Cnidon—iunctis visit oloribus.*

11. **comissabere.** *comissor* is the Latin version of Gk. κωμάζω, as *tarpessita* for τραπεζίτης etc.

12. **idoneum,** cf. III. 26. 1.

13. **decens,** 'handsome,' as I. 4. 6 *Gratiae decentes.*

14. **reis,** cf. II. 1. 13 *insigne maestis praesidium reis.* Ovid also, addressing Paulus Maximus, speaks of *vox tua...auxilio trepidis quae solet esse reis.* To defend his clients in the law-courts was one of the chief duties of the *patronus.*

15. **centum puer artium**, gen. of description (Roby *L. G.* § 1308), cf. IV. 13. 21.

16. **militiae tuae**, cf. Ovid *Am.* I. 9. 1 *militat omnis amans et habet sua castra Cupido.*

17. **quandoque**=*quandocunque*, as in IV. 2. 34; cf. Roby *L. G.* § 2290.

18. **muneribus**, abl. of comparison with *potentior*, 'triumphant over the gifts of his lavish rival.'

19. **Albanos prope lacus**. Probably Paulus had a villa here. The two lakes Albanus and Nemorensis lie close together.

20. **te ponet marmoream**, 'he will set up thy statue in marble'; cf. Herodotus II. 41 οὗτος ἕστηκε λίθινος and *aeneus ut stes* in *Sat.* II. 3. 183.

citrea. The *citrus* is said to have been the African cedar, a sweet-smelling wood, otherwise called *thya* or *thyia.*

22. **duces**, of inhaling here, as of drinking in IV. 12. 4, cf. *traho.*

22, 23. **lyrae—tibiae** are doubtless gen. dependent on *carminibus*, cf. *Epod.* 9. 5 *sonante mixtum tibiis carmen lyra.* Orelli thinks *carminibus* means 'songs' and takes *lyrae* and *tibiae* as dat. with *mixtis:* but songs are mentioned afterwards, ll. 26, 27.

Berecyntiae tibiae. The Phrygian pipe, used in the worship of Cybele, was of a curved shape: *inflexo Berecyntia tibia cornu*, Ovid, *Fast.* IV. 181.

25. **bis die**, morning and evening.

28. **in morem Salium** for *in morem Saliarem*, as in I. 36. 12. The reference is to the dancing procession of the Salii, when they carried the *ancilia* round the city on March 1st and following days. (See *Salii* in Smith's *Dict. of Antiq.*)

ter, i.e. with a sort of polka-step, *tripudium*, cf. III. 18. 16.

30. **spes—mutui**, 'the fond hope of finding a heart to answer mine.' (Wickham.)

33. **cur**, 'Why,' if it is true that I can love no more.

34. **rara** seems to mean 'slow-dropping,' for the eyes of the aged cannot weep freely. It might mean 'unaccustomed.'

35. **parum decoro**, 'unbecoming.' The last syllable is hypermetric and is cut off before the vowel of *inter*, cf. IV. 2. 22, III. 29. 35, *Introd.* p. xxvi.

36. **cadit**, 'stops,' 'falters.'

38. **iam—iam**=*modo—modo.*

40. **aquas**, the Tiber. Horace sees the youth racing in the Campus or swimming in the river.

Ode II.

To C. Iullus Antonius, second son of M. Antonius the triumvir by Fulvia. He was educated by his stepmother Octavia, whose daughter Marcella he married. He was consul B.C. 10 and was in high favour with Augustus till B.C. 2, when he was put to death for an adulterous intrigue with Julia, Augustus's daughter. He is said to have been a poet and to have composed an epic, called *Diomedea*, in 12 books.

The allusions in ll. 32–36 show that the poem was written some time before the return of Augustus from Gaul in July B.C. 13. Possibly Antonius had asked Horace to celebrate this event in a Pindaric ode.

Scheme. To vie with Pindar, noblest of poets, is to court disaster and shame. He soars on high with swan-like pinions: I, like the busy bee, gather laboriously from flowers and groves my little store of poesy. It is for you, Antonius, to hymn the glories and virtues of Caesar on the day when he returns in triumph. I can but join in the cheering. From you, too, a noble sacrifice of thanksgiving will be due: mine must be a humbler offering.

Metre. Sapphic.

1. **Pindarum.** A great Theban poet, about B.C. 522—442. The only complete compositions of his that we have are a series of choral odes (ἐπινίκια) in praise of victors in the Greek athletic contests. Besides these, however, he wrote hymns to the gods, odes for processions (προσόδια), songs of maidens (παρθένεια), dancing-songs (ὑπορχήματα), drinking-songs (σκολιά), dirges (θρῆνοι) and encomia on princes. The following stanzas contain allusions to most of these styles of composition.

aemulari, 'rival,' not 'to imitate.'

2. **Iulle.** This spelling is attested by inscriptions, e.g. *C. I. L.* VI. 12010. The name *Iullus* or *Iulus* seems to be related to *Iulius* as *Tullus* to *Tullius*.

ceratis, 'fastened with wax.' The myth related that Daedalus made wings for his son Icarus and fastened them to his shoulders with wax, but that the youth soared so near the sun that the wax melted and he fell headlong into the Icarian sea. Cf. I. 3. 34.

ope Daedalea, 'by help of Daedalus.' For the adj. cf. *Herculeus labor* I. 3. 36.

3. **nititur**, cf. *Aeneid* IV. 252 *paribus nitens Cyllenius alis*.

4. **nomina**, for the plural cf. III. 27. 76.

ponto, i.e. the Icarian sea, the eastern part of the Aegaean. It was doubtless really so called from the island Icarus.

7, 8. **fervet—ore**, 'boils and rushes in a fathomless flood of words' (Wickham). *ore* in effect means 'outpour.'

10. **audacis** is explained by *nova verba* and *numeri lege soluti*. A dithyramb was a wild impassioned choral ode to Bacchus, accompanied by the Phrygian pipe.

nova verba, 'strange words.' Long compound words were especially appropriate to dithyrambs (Aristotle, *Poet.* 22. 14).

11. **numeris lege solutis**, 'wayward rhythms.' A dithyramb was not composed in a set form of scansion, which might be called the *lex* of the poem. For *numeri* cf. Cic. *Or.* 20. 67 *quidquid est enim quod sub aurium mensuram aliquam cadit, etiamsi abest a versu,—numerus vocatur, qui Graece ῥυθμὸς dicitur.*

13. **reges**, not the kings of Pindar's day but the demigod kings of the mythology, such as Pirithous who slew the Centaurs and Bellerophon who killed the Chimaera. The allusion is to Pindar's hymns and paeans.

14. **sanguinem**, 'offspring,' cf. III. 27. 65, *C. S.* 50.

17—19. The order is *sive dicit pugilemve equumve quos Elea palma d. r. caelestis.* The allusion is to the ἐπινίκια, the extant odes of Pindar. (A scheme of one is given in *Introd.* p. xix *n.*)

Elea palma. The palm-branch given to the victors in the Olympian games at Pisa in Elis.

18. **caelestis**, predicative. The palm brings them home exalted, cf. I. 1. 5 *palmaque nobilis Terrarum dominos evehit ad deos.*

pugilemve equumve. The selection of boxing and chariot-racing (as in IV. 3. 4) was perhaps suggested by Pollux and Castor (*hunc equis, illum superare pugnis nobilem* I. 12. 26). In *equumve* the horse implies the charioteer; cf. Homer's ἵπποι τε καὶ ἀνέρες for 'charioteers and men on foot.'

19. **potiore signis**. For the idea cf. III. 30. 1 and IV. 8 (where it is expanded into a complete poem).

21. The *-ve* of *iuvenemve* is equivalent to *sive*, *si* being supplied from the previous stanza, cf. *Ars P.* 63, 64.

flebili = 'weeping,' 'tearful,' just as in II. 14. 6 *illacrimabilis* meant 'tearless,' 'unable to weep,' cf. *flebilis Ino* in *Ars P.* 123. The dative doubtless belongs to *plorat*: 'or if, for a weeping bride, he mourns her lover snatched away.' But *raptum sponsae* 'torn from his bride' is a possible construction.

22. **plorat**. The reference is to Pindar's θρῆνοι, dirges.

moresque. The last syllable is elided (*Introd.* p. xxvi).

23. **aureos**, predicative, like *caelestis* in l. 18. He extols them as golden, cf. IV. 3. 17 *n.*

nigroque. The last syllable is again elided. *nigro* is contrasted with *aureos.* Those golden virtues are too bright for gloomy Orcus.

25. **multa aura**, 'a full breeze,' lit. plenty of breeze. Pliny uses *multus sol* for 'plenty of sun.'

Dircaeum, from Dirce, a spring and streamlet near Thebes.

cycnum, cf. II. 20. 1–12, where Horace imagines himself a swan.

26. **Antoni**. This is the only place in which Horace uses a second form of address (after *Iulle* of l. 2). It is quite possible that he originally

began the ode at l. 25 and added ll. 1—24 afterwards. In any case, *concines* of l. 33 would be abrupt and obscure, unless some form of address had lately preceded.

27. **tractus**, 'expanses': cf. *caeli tractus* in *Aen.* III. 138.

apis. The comparison of poets to bees is common in Greek literature. Sophocles, for instance, was called Ἀτθὶς μέλισσα.

Matinae, Apulian, cf. I. 28. 3. Calabrian honey is praised in III. 16. 23.

28. **more modoque**, a formula common in Latin, like *Art und Weise* in German and 'shape or form' in English. It is practically a hendiadys for 'customary style.'

30. **plurimum**, doubtless with *laborem*, not with *nemus* as Bentley took it (meaning 'dense grove'). The contrast is between Pindar soaring easily on high and Horace working laboriously near the ground.

uvidi, cf. I. 7. 14, III. 29. 6.

31. **ripas**, absolutely, as in III. 25. 13.

32. **fingo**, 'build.' The verb would apply also to the construction of honeycombs.

33. **concines**. 'You shall sing to the lyre.' Lachmann's emendation *concinet* would be an improvement, for *concines* suggests that Horace is putting Antonius into that rivalry with Pindar which he has already declared to be absurd and impossible. But cf. I. 6 where Horace assigns to Varius a task which he declines himself on the ground that rivalry with Homer is impossible.

maiore plectro, probably abl. of description with *poeta* = 'poet of a mightier quill.' It may however be taken with *concines*. For *plectro* cf. II. 1. 40.

34. **quandoque** = *quandocunque* as in IV. 1. 17. The ode apparently was written some weeks before Caesar's return (July B.C. 13).

35. **per sacrum clivum**, 'down the sacred hill' i.e. the Via Sacra which descends a slope just before it reaches the Forum.

36. **fronde**, the laurel-wreath: but see the note on IV. 3. 7.

Sygambri, a tribe of N. Germany, between the Rhine and the Lippe. They crossed the Rhine and defeated M. Lollius in B.C. 16. Augustus, on receiving this news, set out for Gaul and stayed there three years.

37. **quo nihil maius** etc., cf. *Epist.* II. 1. 17 where the people praise Augustus *nil oriturum alias, nil ortum tale fatentes*.

39. **dabunt**: *donabunt* would be more usual, cf. *vis rapuit rapietque*, II. 13. 20, *colendi et culti*, *C. S.* 2. There is a slight difference between *dare* and *donare*: cf. Cic. *Verr.* IV. 16. 36 *multa aliis data atque donata*.

42. **ludum**, i.e. gladiatorial games.

impetrato, obtained by prayers. There are extant coins of B.C. 16 bearing the inscription *S. P. Q. R. V. S.* (vota suscepta) *PRO S.* (salute) *ET RED.* (reditu) *AVG.* There are also coins of B.C. 13 with the inscription *FORTVNAE REDVCI.*

44. **litibus orbum**, 'free from lawsuits,' owing to the holiday (*iustitium*). For the abl. cf. *vacuum duellis* IV. 15. 8.

45. **siquid—audiendum**, a *double entente* between 'if I can say anything worth hearing' and 'if I can make myself heard' amidst the cheers. Kiessling remarks on the comparative frequency of gerundives in the 4th Book (13 instances against 16 in the first three Books together). *loquar* is future.

46. **bona pars**, 'a large share,' as in *Sat.* I. I. 61, *A. P.* 297.

sol, 'day.'

48. **felix**, i.e. fortunate in recovering Caesar.

49. **ioque.** See critical note. Edd. who read *tuque dum procedis* imagine that Antonius, being a member of Augustus' family, would ride in the procession. Those who read *teque dum procedis* imagine that the address is to the god Triumphus (cf. *Epod.* 9. 21), but this, as Bentley points out, involves some confusion, for the first *Io Triumphe* is the address of Horace himself, while the second is part of the cheering of the crowd.

52. **tura.** Temporary altars were set up along the route of the procession.

54. **solvet**, 'will release' from my vow undertaken *pro reditu Augusti*. For the comparison of Horace's offering with that of his richer friend cf. II. 17. 32.

55. **iuvenescit**, 'is growing.' The *vitulus* will soon be a *iuvencus*.

56. **in mea vota**, equivalent to a dative: cf. II. 8. 17 *pubes tibi crescit* 'grows for thy service.' Here *in mea vota* = for the payment of my vows.

58. **referentis**, bringing in due course: cf. II. 1. 28 *n.*

59. **niveus videri**, λευκὸς ὁρᾶσθαι (*Introd.* p. xxiii). The triviality of the last two stanzas is intentional and is imitated from Pindar, who likes a quiet close to a lofty ode: cf. the ending of III. 3 or III. 5 and *Introd.* p. xix.

Ode III.

To Melpomene, regarded here as the muse of lyric poetry. The ode, as Wickham remarks, bears some resemblance in general tenour to I. I. 'There is the same division of the objects of Greek and Roman ambition, the same description of the poet's life and of his hope to be ranked with the Greek lyrists.'

Metre. Third Asclepiad.

1. **Melpomene** is usually regarded as the muse of tragedy, but Horace knows nothing of the special function of the Muses and appeals to Euterpe and Polyhymnia (I. I. 32) or Clio (as I. 12. 2) or Melpomene (as here) indifferently.

semel, 'once for all' as I. 24. 16, *C. S.* 26.

3. **labor Isthmius**, i.e. at the Isthmian games, held every two years at Corinth.

4. **clarabit pugilem**, 'will make renowned as a boxer.'

5. **Achaico**, i.e. Greek, all Greece being included in the province of Achaia.

6. **res bellica**, 'the warrior's trade': cf. *res ludicra* 'the actor's trade,' *Epp.* II. 1. 180, and the title of Columella's book *de re rustica.*

Deliis foliis, laurels sacred to Delian Apollo. The triumphant general wore a crown of laurel and carried a laurel-branch in his hand. Kiessling contends that the tree of Delos *par excellence* was the palm (which certainly grew there) and that the allusion here and in IV. 2. 36 is to the palm-leaves embroidered on the triumphal tunic.

8. **contuderit**, fut. perf.

9. **Capitolio**, dat. A triumphal procession passed along the *Via Sacra* to the foot of the Capitol. The prisoners here turned aside, but the general went up to the temple of Jupiter Capitolinus.

10. **praefluunt** = *praeterfluunt*. So Verg. (*Aen.* VI. 705) uses *praenatat* for *praeternatat*. For the numerous watercourses at Tibur cf. I. 7. 13, 14.

12. **fingent—nobilem**, 'will mould him to win renown with Aeolian song.'

Aeolio, i.e. lyric, after Alcaeus and Sappho, who were Aeolian Greeks.

15. **vatum choros**, 'the choir of lyric poets,' alluding especially to the Greek canon of nine lyrists, viz. Pindar, Alcaeus, Sappho, Stesichorus, Ibycus, Bacchylides, Simonides, Alcman, Anacreon, cf. I. 1. 35.

16. **iam**. The publication of the first three Books and of the Carmen Saec. had made the difference. In II. 16. 40 and II. 20. 4 Horace speaks as if he suffered a good deal from *invidia*.

dente invido, 'the tooth of envy,' cf. *Sat.* I. 6. 46 *quem rodunt omnes libertino patre natum.*

17. **aureae**. The epithet is a convenient compendium for 'perfect, precious, rare': cf. *aureo plectro* II. 13. 26 and Pindar's address (*Pyth.* I. 1) to the *χρυσέα φόρμιγξ* of Apollo and the Muses.

18. **Pieri**. The Muses were called Pierides from Mt Pierus in Thessaly. The singular is unusual.

temperas, 'rulest': cf. *moderari fidem* in I. 24. 14.

20. **donatura**, 'able to give.' The part. = Gk. **δοῦσα ἄν**, and implies a condition: 'who canst give, if thou wilt.' *Septimi, Gades aditure mecum* in II. 6. 1 is somewhat similar.

cycni, for the singing of swans cf. II. 20. 10*n.*

21. **muneris**, cf. Ovid *Trist.* I. 6. 6 *si quid adhuc ego sum, muneris omne tuist.*

22. **monstror**, cf. Persius I. 28 *at pulchrum est digito monstrari et dicier 'hic est.'*

23. **Romanae**, emphatic, like *Italos (ad modos)* in III. 30. 13.

24. **quod** is cognate object to *spiro* and *placeo*. 'The music that I breathe and the pleasure that I give (or 'the applause that I win') are thine.'

spiro = πνέω, to make music (properly on the flute): cf. II. 16. 38 *n.*, IV. 6. 29 and *Anth. Pal.* VII. no. 407 where Dioscorides speaks of Sappho as ἴσα πνείουσαν ἐκείναις (Πιερίσιν). Orelli, who gives this quotation, thinks *quod spiro* means 'the fact that I am inspired.'

Ode IV.

This ode was written, by command of Augustus (*Introd.* p. xiv), to celebrate the conquest of the Rhaeti by Nero Claudius Drusus in B.C. 15. Drusus was the son of Livia by her first marriage, younger brother of Tiberius and stepson of Augustus. He was father of Germanicus and of the Emperor Claudius. He was born B.C. 38 and died B.C. 9 in Germany. The campaign against the Rhaeti was conducted while Augustus was in Gaul. The Rhaeti occupied the Eastern Alps in the neighbourhood of Innspruck and Verona: the Vindelici dwelt to the north of them. (Horace regards the two peoples as one.) Drusus attacked from the south, while Tiberius, who was sent from Gaul by Augustus, advanced from the north.

Scheme. Like an eagle or a young lion, Drusus pounced on the Rhaeti. Their savage hordes succumbed to a man whom his blood and training had alike prepared for conquest. Romans, when you think of the Neros, remember the great day of the Metaurus and Hannibal's cry of despair.

Metre. Alcaic.

1. **qualem—alitem**. The accus. is governed by *propulit* and the other verbs of ll. 6–12. The simile is unusually awkward because parts of it (ll. 5–9), which are for the moment irrelevant, are inextricably complicated with the relevant part. In translation, a parenthesis must be made: 'Like the winged guardian of the thunderbolt, whom Juppiter, king of gods, made king of birds, because he found him trusty in the ravishing of fair-haired Ganymede:—aforetime youth and native vigour drove him forth from the nest to unknown labours' etc.

The protasis continues to l. 16: in effect *qualis aquila est vel leo, talem Rhaeti videre Drusum.*

ministrum fulm. Juppiter's eagle held a thunderbolt in his claws ready for the god to hurl. Hence Vergil *Aeneid* V. 255 calls him *Iovis armiger.*

alitem, adj. like *ales Pegasus* IV. 11. 26.

4. **in Ganymede**, 'in the matter of Ganymede' whom the eagle snatched from Troy to be Jove's cupbearer.

5. **olim iuventas** etc. The eagle's early progress is something like that of Drusus, but it is irrelevant to the present comparison, which is that of the eagle's swoop to Drusus' descent on the Rhaeti.

10. **vividus.** The repeated *v* (pronounced *w*) made this word a good epithet of swishing or whistling motion: cf. *vivida vis pervicit, venti vis verberat, fit via vi* and other examples collected by Munro *Lucr.* Introd. to Notes, Vol. II.³ p. 311.

13. **pascuis**, dat. with *intenta.*

14. **ab ubere.** No doubt, as Orelli says, *lacte depulsum* is one notion = 'weaned,' *ablactatum, ἀπογαλακτισθέντα.* Then *ab ubere* can be appended: 'just weaned from the teat of his tawny mother.' It happens however that *depellere a lacte, depellere ab ubere* and *depellere* alone are all used in Latin for 'to wean' (Vergil *Ecl.* 3. 82: 7. 15: *Georg.* III. 187). For the tautology, cf. Prop. I. 18. 15 *et tua flendo Turpia deiectis lumina sint lacrimis* and Ov. *Met.* I. 683 *euntem multa loquendo detinuit sermone diem.* It offends some editors here, who avoid it either by taking *ubere* as adj. with *lacte* ('rich milk'), or supposing that *fulvae m. ab ubere* refers to the roe-deer, which also, like the lion, is newly-weaned, or has wandered from its dam.

16. **vidit,** perfect, used of what often happens: cf. Roby §§ 1478, 1717.

17. **videre,** supply *talem.*

Raeti. See critical note.

18—22. **quibus—omnia.** This curious prosy parenthesis can be paralleled from Pindar and seems to be a deliberate imitation of him. Some edd. think it an interpolation and omit it, reading *et diu* for *sed diu* in l. 22. Orelli says that Horace is here scoffing at an absurd epic, called *Amazonis,* by Domitius Marsus, a contemporary poet. More probably it had been suggested to Horace that he might make a fine Pindaric myth about the connexion of the Amazons with the Vindelici but he found himself unequal to the feat.

20. **Amazonia securi,** called by Xenophon (*Anab.* IV. 4. 16) *σάγαρις* and said to have been a single-edged axe.

21. **quaerere distuli,** cf. *mitte sectari* I. 38. 2.

22. **diu lateque** with *victrices.*

24. **revictae,** 'conquered in their turn.'

25. **sensere,** 'have learnt to their cost.'

rite. The three words *rite, faustus* and *penetralia* have religious associations and imply that the Neros had been educated, as a Christian might say, 'in God's sight,' or 'before the Lord.'

mens, 'intellect': **indoles,** 'character.'

28. **Nerones.** Suetonius (*Tib.* I.) says that *Nero,* in the Sabine dialect, meant *fortis ac strenuus.*

29. **fortibus et bonis,** abl. cf. *edite regibus* I. I. I. In Latin the combined epithets *fortis et bonus,* like *καλὸς κἀγαθός* in Greek, are often used to describe a thorough gentleman: cf. *Epist.* I. 9. 13 *et fortem crede bonumque.* (Observe the contrast of *fortis* to *καλός.*)

33. **doctrina,** very emphatic: 'But it is training that brings out the innate force.' Cf. Cic. *pro Archia* 15 *cum ad naturam eximiam*

accesserit ratio quaedam conformatioque doctrinae, tum illud nescio quid praeclarum ac singulare solet existere.

35. **utcumque**, 'whenever': cf. I. 17. 10.

mores, i.e. morality, or good morals.

36. **bene nata** = τὰ εὐφυῆ, a neut. plur. used collectively, for 'scions of an honourable stock.' There is no occasion to supply *pectora* from l. 34.

38. **Metaurum flumen.** The name Metaurus is treated as an adj.: cf. *A. P.* 18 *flumen Rhenum.* The battle at the Metaurus occurred B.C. 207. Hasdrubal was marching southwards with reinforcements for Hannibal, who was in Lucania. M. Claudius Nero, the consul, leaving only a small detachment to watch Hannibal, secretly withdrew the best part of the Roman forces and hastened northwards against Hasdrubal, whom he utterly defeated at the Metaurus in Picenum.

39. **pulcher**, cf. *o sol pulcher* IV. 2. 46.

40. **Latio** = *Latinis*, dat. of person interested.

41. **qui primus.** The statement is an exaggeration. The first Roman victory in the 2nd Punic war was at Nola, B.C. 215.

adorea, 'glory.' The word is said to be derived from *ador* 'corn,' either because a largesse of corn was given to victorious soldiery, or because corn was regarded as the noblest possession: *gloriam—a farris honore adoream appellabant*, Pliny *N. H.* XVIII. 14. It would be imprudent to believe these etymologies. *alma* (lit. 'nourishing') appears to mean here 'refreshing,' as if the Romans recovered strength after their first victory.

42. **dirus.** Quintilian much admired this epithet of Hannibal: cf. II. 12. 2 *n.*

ut, 'ever since,' as in *Epod.* 7. 19.

43. **taedas**, 'pine woods.'

44. **equitavit**, 'galloped.' The verb is appropriate to Hannibal and used, by zeugma, of the rushing flame or wind. See III. 11. 42 *n.*

46. **crevit**, 'waxed ever stronger.'

impio, cf. Livy's story (XXVI. 11) of the plundering of the temple of Feronia.

47. **tumultu**, 'riot,' implying wanton outrage. The technical military sense of *tumultus*, viz.: 'insurrection' or 'civil war,' cannot apply here.

48. **rectos**, upright, i.e. restored after they had been knocked down by the ravagers.

51. **ultro**, literally, beyond what might be expected: 'we are actually *pursuing*.' So *Aeneid* IX. 126, 127 *at non audaci cessit fiducia Turno: Ultro animos tollit dictis atque increpat ultro.*

opimus, 'noblest,' used here in imitation of *spolia opima.*

54. **iactata** probably with *sacra*, not with *gens.*

57. **tonsa**, 'lopped.'

58. **frondis** with *feraci*, like *fertilis frugum*. (*Introd.* p. xxii.)

Algidus, a mountain in Latium covered with dark-green woods: cf. *nigris Erymanthi silvis* I. 21. 7.

61. **hydra**. The hydra's heads grew again immediately after Hercules had hacked them off. The comparison of the Roman army to the hydra appears to have been really made by Pyrrhus. *non* belongs to *firmior* and *maius*.

62. **vinci dolentem**, 'chafing at the foil,' Conington: for the infin. cf. *Introd.* p. xxiii.

63. **Colchi**. The allusion is to the armed men who sprang up when Jason, at Colchis, sowed the dragon's teeth.

64. **Echioniae Thebae**. Echion was the sole súrvivor of the warriors (σπαρτοί) who sprang from the dragon's teeth sown by Cadmus. He helped Cadmus to found Thebes. (In these comparisons Hannibal suggests that Rome has an inexhaustible supply of dragon's teeth from which she procured soldiers.)

65. **merses** = *si mersaris*. The object is *hanc gentem* supplied from l. 53.

profundo, possibly dative: cf. III. 16. 3 *domus demersa exitio* and *Introd.* p. xxiv.

pulchrior ought to mean 'all the *stronger*.' The text is probably corrupt here. See next note.

exsilit (or **exilit**). Editors who retain *evenit* suppose that it has its etymological meaning ('emerges'), but the verb almost always means 'to happen' or 'result.' Hence various critics have proposed *exilit*, *exiit* or *exiet* (an irregular future, which is supported by a few MSS.). Rutilius (about A.D. 420) read *exilit*, an appropriate word if the metaphor is taken from a cork, as in Pindar, *Pyth.* II. 80. Dr Postgate compares Lucan VII. 248 *formidine mersā Prosilit...fiducia*. Cf. also *Epod.* 17. 52, *Sat.* II. 6. 98.

66. **integrum victorem** means 'her victor as yet undefeated.' The intended sense is 'she, though often defeated, will at last throw her victor.'

67. **multa cum laude** must mean 'amidst loud applause' from the spectators. But the remark is most inappropriate. Hannibal could not think that the sympathies of the spectators were with Rome in the contest.

68. **proelia coniugibus loquenda**. This may be interpreted 'battles to be told of by Roman wives' or 'battles to be told of by Carthaginian widows.' The transition to battles, immediately after the suggestion of a wrestling match and a final victory, is very crude.

69. **nuntios superbos**. After Cannae, Hannibal sent to Carthage about a peck of gold rings taken from Roman knights.

70. **occidit, occidit**. For the pathetic repetition cf. II. 14. 1.

72. **nominis**, 'race,' as in *nomen Latinum* IV. 15. 13.

73—76. **nil Claudiae** etc. The last stanza is not part of Han-

nibal's speech, but a mild reflection of Horace himself, intended to bring the ode to a quiet close: cf. III. 3. 69–72.

75. **curae sagaces.** Some edd. think the allusion is to the sagacious care of Augustus, but the Neros deserved the compliment themselves (see l. 24). They had luck and they took pains.

76. **expediunt,** 'keep clear,' free from entanglement: cf. I. 27. 24 *illigatum—Pegasus expediet.*

acuta belli appears to mean 'the crises of war': on the analogy of 'acute' diseases (*acuta febris*, ὀξὺς πυρετός), which threaten immediate death: cf. *amara curarum* in IV. 12. 19.

Ode V.

To Augustus, during his absence in Gaul (B.C. 16—13: cf. introduction to the Second Ode).

Scheme. Return, Augustus: thou hast been too long away. When thou art here, the sun shines brighter, and as a mother yearns for her sailor son, so all Italy yearns for thee. To thee we owe security and plenty and purity and peace. All our happiness is of thy giving.

Metre. Fourth Asclepiad.

1. **divis bonis,** abl. abs. 'when the gods were kind': cf. *Sat.* II. 3. 8 *iratis natus dis.*

Romulae (for *Romuleae*): cf. *Dardanae genti* I. 15. 10 and *n.*

2. **custos,** cf. IV. 15. 17 *custode rerum gente.*

7. **it,** 'passes': cf. II. 14. 5 *quotquot eunt dies.*

9. **iuvenem,** governed by *vocat* of l. 13.

10. **Carpathii maris,** the sea between Crete and Asia Minor. The sailor-boy may be supposed to be in Rhodes or some neighbouring port. For the simile cf. III. 7. 1–5.

11. **spatio longius annuo,** 'longer than the regular season.' The *annuum spatium* is not a whole year, but the yearly sea-going period, from March to November. *longius,* of time, is not very common: cf. Caes. *B.G.* IV. 1. 7 *longius anno remanere.*

13. **votis—vocat,** cf. Livy I. 1 *cum bonis potius ominibus votisque et precationibus deorum dearumque libentius inciperemus.* Of course *ominibus* means 'consultation of the omens.'

17. **perambulat,** 'walks up and down' in ploughing.

18. **rura.** Bentley proposed *farra,* because *rura* is in the previous line. The repetition shows less than Horace's usual care—so does *dux bone* repeated in ll. 5 and 37.

Faustitas, an invention of Horace's, on the model of *Felicitas.*

19. **pacatum.** The reference is to the suppression of Sextus Pompeius and his piratical fleet, B.C. 36. Augustus himself says in the Monumentum Ancyranum *mare pacavi a praedonibus.*

20. **fides,** honesty. For *culpari metuit* cf. *metuente solvi* II. 2. 7.

22. **mos et lex**, cf. III. 24. 35 where Horace asks *quid leges sine moribus Vanae proficiunt?* The law alluded to here is the *lex Iulia de adulteriis* of B.C. 18.

23. **simili prole**, abl. abs. 'the children being like their fathers,' cf. Hesiod, *Works and Days*, 235 *τίκτουσιν δὲ γυναῖκες ἐοικότα τέκνα γονεῦσιν*.

24. **premit**, 'checks,' 'represses.'

25. **Parthum**. The Parthians surrendered the standards of Crassus in B.C. 20.

Scythen. The Sauromatae were driven across the Danube B.C. 16.

26. **Germania—fetus**, alluding to the Sygambri. See introduction to Ode 2.

28. **Hiberiae**. The Cantabri, after many years of turbulence, were finally subdued by Agrippa B.C. 19.

29. **condit diem**, 'sees the sun down,' Wickham: cf. Verg. *Ecl.* 9. 52 *cantando condere soles* and Callimachus' *ἥλιον λέσχῃ κατεδύσαμεν*. The point is that every man can work undisturbed the whole day long in his vineyard.

collibus, 'vineyards,' which are usually laid out on a hillside: cf. *Formiani colles* I. 20. 12.

30. **ducit**, 'weds.' *viduas*, 'widower,' for the vine was regarded as the wife, the tree on which it was trained as the husband, cf. *Epod.* 2. 9 *adulta vitium propagine Altas maritat populos* and *platanus caelebs* in II. 15. 4.

31. **vina**. For the plur. cf. I. 11. 6, III. 21. 8.

alteris mensis, cf. *mensae secundae*, Verg. *Georg.* II. 101, where Conington says 'drinking did not begin till after the first course, when it was commenced by a libation (*Aeneid* I. 723 etc.).'

32. **adhibet**, 'invites your presence': cf. *Aeneid* V. 62 *adhibete Penates—epulis*. Dion Cassius (LI. 19) says that, in B.C. 24, the senate decreed that libations should be poured to Augustus in private, as well as public, banquets.

34. **tuum numen**, i.e. the *Genius Augusti*.

35. **Castoris—Herculis**. The genitives are required by *memor* but are also dependent on *numen*, the full construction being *uti Graecia* (*miscet numen*) *Castoris et Herculis*.

37. **dux bone**, cf. supra l. 18 *n*.

longas ferias, an ingenious way of suggesting 'May thy reign be a long one.'

38. **integro die**, abl. abs. 'when the day is unbroken,' i.e. in our morning prayers.

39. **sicci**, cf. I. 18. 3.

uvidi, 'when we have well drunken,' cf. II. 19. 18.

Ode VI.

This ode is obviously a prelude to the *Carmen Saeculare*, which was written for the Ludi Saeculares of B.C. 17. The poet claims here, for the larger composition, the assistance of Apollo, and the attention of the chorus.

Scheme. Apollo, who punishest a boastful tongue,—it was thy doing that Achilles fell and Aeneas was preserved from slaughter to found Rome—maintain now the honour of Italian poesy. Ye girls and boys, mark my beat when you sing the praises of Apollo and Diana. Hereafter, you will be proud to remember that you sang my ode at the secular festival.

Metre. Sapphic.

1. **magnae vindicem linguae**, 'punisher of a boastful tongue.' This aspect of Apollo seems to be emphasized in order to emphasize, by implication, the modesty of Horace. The poet's first thought, when he was asked to compose a *Carmen Saeculare*, was to ask for the aid of Apollo. *magna lingua* is a translation of *μεγάλη γλῶσσα.*

proles Niobea. Niobe, who had six sons and six daughters, boasted of her superiority to Latona, who had only two children. For this insolence, Latona's children, Apollo and Diana, slew Niobe's children. The story is told in *Iliad* XXIV. 602.

2. **Tityos** was a giant who offered outrage to Latona and was also slain by Apollo and Diana: cf. especially III. 4. 77 and *Odyssey* XI. 576.

3. **sensit**, 'found to his cost': cf. IV. 4. 25.

prope with *victor*, 'almost victorious,' cf. Cic. *Fam.* I. 4. 1 *paene amicus.* Achilles slew Hector but was himself slain, before the capture of Troy, by Apollo (so Soph. *Philoct.* 334) or by Paris with the aid of Apollo (according to Hector's prophecy in *Iliad* XXII. 358).

4. **Phthius**. Achilles' home was at Phthia in Thessaly.

5—24. These five stanzas are parenthetic. The invocation is resumed at l. 25.

tibi impar, 'no match for thee': cf. *Aeneid* I. 475 *infelix puer atque impar congressus Achilli.* In the same sense *dispar* in I. 17. 25.

6. **filius Thetidis**, 'as the son of sea-born Thetis' and therefore a demigod.

7. **Dardanas**, for *Dardanias*, cf. IV. 5. 1 *Romulae gentis.*

8. **cuspide** with *quateret.* The spear of Achilles is described by Homer (*Il.* XIX. 388) as *βριθὺ μέγα στιβαρόν· τὸ μὲν οὐ δύνατ' ἄλλος Ἀχαιῶν Πάλλειν κ.τ.λ.* *quateret*=Homer's *ἐλέλιξεν*, 'made them quake.'

pugnax, 'eager for battle,' III. 3. 27. (Some edd. connect *cuspide pugnax*: cf. Livy XXII. 37 *pugnaces missili telo gentes.*)

11. **late**, 'sprawling huge.' So in *Odyssey* XXIV. 39 the ghost of Agamemnon says to the ghost of Achilles *σὺ δ' ἐν στροφάλιγγι κονίης κεῖσο μέγας μεγαλωστί.*

13. **ille**. The repeated pronoun, as Wickham says, marks the

contrast between 'what *was* and what *might have* been if Apollo had not interfered.'

equo, perhaps dat. =*in equum*, cf. *Introd.* p. xxiv.

14. **Min. sacra mentito**, 'that feigned Minerva's worship' (Wickham). The wooden horse, by means of which Troy was taken, was represented to be a gift to Pallas in place of the stolen Palladium: cf. *Aeneid* II. 17 and 183.

male feriatos, 'making untimely holiday.'

16. **falleret**=*fefellisset*, as *ureret* in l. 19=*ussisset*, the protasis being *ni...pater adnuisset* of l. 22, which means, in effect, 'if Achilles had lived to capture Troy.'

The imperfect subj. suggests the indic. *ille non fallebat...sed urebat* (Roby *L. G.* § 1470), with the sense 'He would not have been for stealing unawares on the Trojans...but would have been for burning' etc.

aulam, 'the court,' for 'the courtiers.'

17. **palam captis**, 'taken in open fight.' These words, so emphatically placed, convey the real antithesis to *non falleret* as much as if Hor. had written *sed palam caperet et gravis ureret* etc. For *palam* cf. Cic. *Or.* 12. 38 *non ex insidiis sed aperte ac palam.* **gravis**, 'pitiless.'

18. **nescios fari**=*infantes.*

19. **etiam latentem** etc., 'the babe unborn.' So Agamemnon, in *Iliad* VI. 57 says of the Trojans *τῶν μήτις ὑπεκφύγοι αἰπὺν ὄλεθρον χεῖράς θ' ἡμετέρας, μηδ' ὅντινα γαστέρι μήτηρ κοῦρον ἐόντα φέροι.*

21. **ni.** This form is used by Horace in lyrics only here and in *Epod.* I. 8. *ni=si non*, cf. II. 17. 28.

22. **divum**, gen. plur. This form also is used by Horace only here and perhaps in I. 2. 25 (where it may be accus. sing.). Lucian Müller thinks the whole stanza an interpolation, partly because of these oddities of expression and partly because the reason here implied for the death of Achilles (viz. Apollo's wish to save Aeneas), seems inconsistent with that given in the first stanza.

23. **rebus Aeneae**, 'the fortunes of Aeneas': cf. *Aeneid* VIII. 471 *res Troiae.*

potiore alite, 'with a better omen': cf. I. 15. 5 *mala avi.*

ductos, 'traced,' cf. *Aeneid* I. 423 *pars ducere muros.*

25. **argutae**, 'clear-voiced,' λιγείας, as in III. 14. 21.

26. **Xantho**, not the Trojan river (also called Scamander), but a river of Lycia near Patara, where Apollo had a famous shrine (cf. III. 26. 10). A similar turn is given to a description of Apollo in III. 4. 61 *qui rore puro Castaliae lavit Crinis solutos.* The long hair of the god, like his beardless chin (*levis*, l. 28), is a sign of perpetual youth.

27. 'Uphold the glory of the Italian muse.' *Dauniae* perhaps means 'Apulian' (cf. III. 30. 10), for Horace was born in Apulia, but more probably it means only 'Italian' (as in II. 1. 34) and Horace is simply asking Apollo to show the same favour to an Italian poet which

he had often shown to the Greeks. (Hence Bentley in l. 25 read *Argivae* with some inferior MSS. for *argutae*.) It is quite possible that some literary men of the time had suggested that a Greek poet should be employed to write the *Carmen Saeculare*.

28. **Agyieu**, 'god of streets,' a Greek name for the sun-god. In Oriental cities the blazing heat of the roadways is especially noticeable.

29. **spiritum**, 'music': cf. II. 16. 38 and IV. 3. 24.

31. **virginum** etc. The *Carmen Saec.* was written for a chorus of 27 maidens and 27 boys.

33. **tutela**, used collectively for 'wards.' Artemis was the protectress of children (*κουροτρόφος, φιλομεῖραξ, παιδοτρόφος* are titles given to her in various parts of Greece), cf. Catullus XXXV. 1 *Dianae sumus in fide Puellae et pueri integri*.

34. **cohibentis**, 'stopping.'

35. **servate** = *observate*, 'watch the Lesbian measure and the stroke of my thumb.' The Lesbian measure is the rhythm of the Sapphic stanza: the thumb-stroke on the lyre seems to mean the leading notes of the tune.

37. **rite**, 'with due worship,' cf. IV. 15. 28 *rite deos prius adprecati*.

Latonae puerum. So Bacchus is called *Semeles puer* in I. 19. 2.

38. **crescentem face**, 'with her crescent light' (Wickham). For the abl. cf. IV. 4. 46 *secundis laboribus crevit*.

Noctilucam, the moon-goddess Diana.

39. **prosperam frugum**, 'who gives prosperity to our crops': cf. *fertilis frugum*, *Carm. S.* 29 and *Introd.* p. xxii.

celerem volvere, cf. *Introd.* p. xxiii.

pronos, 'swiftly moving,' cf. *A. P.* 60 *proni anni*.

41. **nupta**. The poet addresses one of the maidens. 'Some day when you are a wife' (Wickham).

42. **luces** = *dies*, cf. *profestis lucibus* IV. 15. 25.

43. **reddidi**, 'rendered,' used of repeating what has been taught, as in IV. 11. 35.

docilis = *docta*, cf. *Introd.* p. xxiv. For the gen. *modorum* cf. I. 15. 24 *sciens pugnae*.

Ode VII.

To Torquatus, doubtless the same person to whom *Epist.* I. 5 is addressed. Nothing is known of him except that he was an orator (cf. l. 23) and that a speech of his, in defence of one Moschus of Pergamum, accused of poisoning, was extant in Porphyrio's time.

Scheme. Spring is returning and the changing seasons remind us that life too is fleeting. But for us there is no returning after death. Let us therefore enjoy ourselves while we may, since there is no appeal from the tribunal of Minos (cf. I. 4).

Metre. The First Archilochian, not used by Horace elsewhere. The lines are scanned as follows:

1, 3. – ⏕ | – ⏕ | –, ⏕ | – ⏕ | – ⏑⏑ | – ⏓

2, 4. – ⏑⏑ | – ⏑⏑ | ⏓.

Technically described, these lines are a dactylic hexameter, followed by a dactylic trimeter catalectic.

3. **mutat vices**, 'is passing through her regular changes.' The accus. is cognate.

4. **praetereunt ripas**, 'flow past their banks,' instead of overflowing them.

5. **Gratia cum geminis sororibus**, in effect, the three Graces: cf. III. 19. 16 and I. 4. 6.

7. **almum diem**, 'the genial day,' cf. *Aeneid* V. 64 *si nona diem mortalibus almum Aurora extulerit.*

8. **hora**, 'time as it flies,' as in II. 16. 32.

9. **Zephyris**, abl. instrum., cf. Verg. *Georg.* I. 44 *Zephyro putris se glaeba resolvit.*

proterit, 'tramples on' as it advances: III. 5. 34.

10. **simul**=*simul ac.*

11. **effuderit**, 'has poured' from the *cornu copiae*: cf. I. 17. 15.

12. **iners**, 'sluggish,' when work is at a standstill. Cf. *Georg.* I. 299 *hiems ignava colono.*

13. **damna caelestia** seems to mean 'losses *caused by* the sky' (i.e. by the winter-season). In *Georg.* IV. 1 *aerii mellis caelestia dona* is somewhat similar (see Conington's note). *lunae* obviously means 'months.'

14. **decidimus**, sc. *de vita*, cf. *Epist.* II. 1. 36 *scriptor abhinc annos centum qui decidit.*

15. **quo**, sc. *deciderunt.*

Tullus dives. Livy (I. 31) says *devictis Sabinis, cum in magna gloria magnisque opibus regnum Tulli ac tota res Romana esset* etc. But the epithet here is strange and unnecessary, and as the MSS. vary between *dives Tullus* and *Tullus dives*, possibly the text has been tampered with. In *Epist.* I. 6. 27 Horace says simply *ire tamen restat Numa quo devenit et Ancus.*

16. **pulvis et umbra**, cf. Sophocles *Electra* 1158 ἀντὶ φιλτάτης Μορφῆς σποδόν τε καὶ σκιὰν ἀνωφελῆ.

17. **adiciant**=*adiecturi sint:* cf. II. 4. 13, 14.

hodiernae summae, 'our total as it stands to-day': cf. *vitae summa brevis* I. 4. 15.

19. **heredis**, cf. *Sat.* II. 3. 151 *avidus iam haec auferet haeres.* Horace elsewhere, e.g. II. 3. 20, II. 14. 25, speaks of heirs with a certain jealousy, natural in a childless man.

amico animo, imitated from φίλῃ ψυχῇ 'your own dear soul.'

21. **Minos**, one of the judges of Hades. (The others were Rhadamanthus and Aeacus, II. 13. 22.)

splendida arbitria, 'his august decision.' The epithet is frequently applied to oratory and probably refers here to Minos' stately eloquence. It may, however, mean 'clear-voiced.'

23. **genus**, 'noble birth': cf. I. 14. 13.

25. **tenebris**, with *liberat*, abl. of separation.

pudicum Hippolytum, an example of *pietas*, for the chaste Hippolytus was a votary of Artemis (Diana). A different legend related that Hippolytus *was* restored to life by Aesculapius (*Aeneid* VII. 765, Ovid *Met.* XV. 479).

27. **Theseus**. The point lies in *caro*. Love too is powerless to restore the dead. The example is suggested by the mention of Hippolytus, who was the son of Theseus; but Hor. ignores the legend that Theseus, though he could not rescue Pirithous from Hades, was himself rescued by Heracles.

Ode VIII.

To C. Marcius Censorinus, who was consul B.C. 8 and died A.D. 2. He was of so obliging a disposition that Velleius Paterculus (II. 102) calls him *vir demerendis hominibus natus*.

Scheme. I would gladly give my friends choice works of art, if I had them, and to you, Censorinus, I would give the best of any. But I have them not nor do you require them. You love poetry and poetry is mine to give. Note well the value of it. Poetry, better than monuments or titles, can confer immortality and can exalt a hero to heaven.

So many objections can be justly taken to ll. 13–24 that it is impossible to think they are authentic. Two lines more (see critical note) are probably also to be excised, though it is difficult to select two. The remainder of the ode is unworthy of Horace, but some critics find faults enough to prove that it could not have been written by a Roman at all. Yet it has been included in Hor.'s works since the 2nd century.

Metre. First Asclepiad.

1. **donarem**. The protasis (*si possem*) can be supplied from l. 5 *divite me artium* etc.

commodus, 'obliging.' The sense is reinforced by *grata* 'delightful.'

2. **meis** seems to have some emphasis, as if Horace wished to say *et ego donarem*. Possibly Censorinus had sent Horace a work of art for a New Year's present. It was the custom at Rome to exchange presents (*strenae*) at the Saturnalia (in December) and on the Kalends of March. (The dat. *sodalibus* depends on *donarem*.)

aera, 'bronze bowls,' λέβητες, or other vases, ornamented with chasing and repoussé work. Such vessels were largely produced in Corinth; hence *Ephyreia aera* in *Georg.* II. 464: cf. *Sat.* II. 3. 21 and see *Dict. of Antiq. s. v. caelatura*.

3. **tripodas**. See *Dict. of Antiq. s. v.* A tripod was a very

common prize in Greek athletic contests: cf. Pindar *Isthm.* I. 18, Herod. I. 144, *Aeneid* V. 110.

4. **neque tu pessuma**, a litotes for *et tu optima.*

5. **ferres**=*acciperes*: cf. III. 16. 22 *ab dis plura feret.*

divite me, 'were I rich.' **scilicet**, 'that is to say' (a very unusual sense).

artium, 'works of art': cf. *Epist.* I. 6. 17 *aeraque et artes Suspice*, and *Aeneid* V. 359 *clypeum—Didymaonis artes.*

6. **Parrhasius.** An Ephesian painter who lived at Athens about B.C. 410. He was the rival of Zeuxis.

Scopas of Paros, a celebrated sculptor who flourished about B.C. 380—350. Many of his works were in Rome, e.g. the statue of Apollo which Augustus set up in his great Palatine temple. The famous statue of Demeter seated, now in the British Museum, is attributed to him or his younger contemporary Praxiteles.

7. **liquidis**, in contrast with *saxo.*

8. **sollers ponere**, cf. *callidus condere* I. 10. 7 and *Introd.* p. xxiii.

ponere, 'to portray': cf. *A. P.* 34 of a sculptor who can do portions of a figure, but *ponere totum Nesciet.*

9. **haec vis**=*haec copia*, 'this abundance of works of art': cf. IV. 11. 4 *n.*

10. **res**, 'fortune.' Censorinus was too rich to require such presents.

animus, 'tastes.'

deliciarum, 'dainty delights,' often applied to works of art.

12. **muneri.** For the dat. cf. *Sat.* II. 3. 23 *callidus huic signo ponebam milia centum.*

13. The worst passage begins here. It will be seen, from the following notes, how many faulty expressions it contains.

notis publicis. For the abl. cf. Livy VI. 29 *tabula litteris incisa.* The reference is to the *titulus* inscribed on a statue, recording the exploits of the person portrayed: cf. Ovid *Trist.* III. 3. 72 *quosque legat versus oculo properante viator, Grandibus in tituli marmore caede notis.*

14. **bonis ducibus.** The epithet is utterly prosaic. (Contrast the genuine *dux bone* of IV. 5. 5 and 37.) The addition of *post mortem*, too, in l. 15 is mere padding, to fill out the lines. *retrorsum* of l. 16 perhaps has some point, meaning that Hannibal's threats were hurled back at his own head.

17. **non incendia** etc. The absence of *caesura* is suspicious (for I. 18. 16 and II. 12. 25 are not quite parallel). But, besides this, the line contains a bad blunder in history, for the Scipio Africanus (Major) who defeated Hannibal and was a friend of Ennius, was not the Scipio Africanus (Minor) who burnt Carthage. It is true that poets, like other people, may make mistakes in history, e.g. Keats thought that

Cortes discovered the Pacific, and Spenser confused Lionel Duke of Clarence (son of Edward III.) with George (brother of Edward IV.). But the conquest of Carthage was as important in Roman history as the conquest of the Armada in English history and it is inconceivable that Horace made a mistake about it or that the mistake, being made, was not pointed out to him and corrected.

18. **eius**. The pronoun *is* is rarely used by Augustan poets at all and does not occur elsewhere in the odes except in III. 11. 18, a passage otherwise suspicious. *illius* would be used here even in prose.

19. **lucratus** again is a rare and somewhat vulgar word, generally having the sense of 'pocketing.' Its use here is quite unparalleled. For the sense cf. *Sat.* II. 1. 65 *Laelius aut qui Duxit ab oppressa meritum Carthagine nomen.*

20. **Calabrae Pierides**. The allusion is to the Muse of Ennius, who was a native of Rudiae in Calabria and wrote, in his *Annales*, a poetical account of the Second Punic War. But the combination of *Calabrae* with *Pierides* (a local name from Mount Pierus in Thessaly) is absurd. *Ceae Camenae* of IV. 9. 7 is different, for *Camenae* is not a local name.

21. **si chartae sileant**. *chartae* are properly sheets of papyrus. The word is often used for the 'writings,' as we might say the 'pages,' of an author (cf. IV. 9. 30). But *chartae*, for 'books' in general, is a rare and apparently contemptuous expression (cf. *Epist.* II. 1. 35). The verb *sileant* is also remarkable, for it is an exceptional compliment, worthy of an exceptional metaphor, when we say of a page that 'it speaks.' Thus Catullus (LXVIII. 46) specially begs the Muses *facite haec charta loquatur anus*. With *silere* we expect a *personal* nominative, as in IV. 9. 30 *non ego te meis Chartis inornatum silebo.*

22. **Iliae Mavortisque puer**. The mention of both parents is unusual (cf. IV. 6. 37), but Wickham sees some point in it ('despite his royal and divine ancestry'). The legend that Ilia, daughter of Aeneas (not Rhea Sylvia), was mother of Romulus is followed in I. 2. 17. It seems to have been of Greek origin and was certainly popularised by Naevius and Ennius.

23. **taciturnitas** is an odd personification of Silence, cf. *lividas obliviones* in IV. 9. 32.

24. **meritis** seems to be intended for 'deserts,' but in Augustan Latin it almost invariably means 'services' (cf. III. 30. 15, *Epist.* II. 1. 10). The natural interpretation of the passage is: 'if Silence stood in the way of the services of Romulus' (i.e. prevented them from reaching our ears). This might pass, but the addition of *Romuli* (after the already redundant *Iliae Mavortisque puer*) is most suspicious.

25. **Aeacum**. Perhaps a mistake for Rhadamanthus, who, in Homeric mythology, ruled the isles of the blest (*Od.* IV. 564). Everywhere else (e.g. II. 13. 22, Ovid *Met.* XIII. 25) Aeacus is represented as one of the judges of Hades, far removed from the islands of the blest. It is true that, by omitting the line, we deprive *consecrat* of an accusative: but *beat*, just below, is also without an accusative.

26. **virtus** with *vatum*: 'the commanding force and favour and eloquence of mighty poets,' cf. Cic. *de Or.* II. 27. 120 *oratoris vis illa divina virtusque.* (Some editors think the *virtus* is that of Aeacus, but Horace has just said, in the previous ode, ll. 21–24, that nobody can be saved from death by his own *virtus.*)

potentium, cf. III. 30. 12 *ex humili potens.*

27. **divitibus insulis** (abl. loc.), 'the islands of the blest,' as in *Epod.* 16. 42. These islands, the *μακάρων νῆσοι*, were supposed to lie in the Atlantic, far to the West of the world. Homer intends the same place by the name of the Elysian plain (*Od.* IV. 563). Hither favoured heroes were translated, without dying. (In later mythology, the Elysian fields were supposed to be a part of Hades, where the ghosts of the pious were allowed to dwell.)

consecrat, 'immortalizes': cf. *sacrare* I. 26. 11. (For the singular verb cf. I. 3. 3.)

28. In IV. 9. 25–28 Horace says that many great men have failed to obtain the notice of the Muse.

29. **caelo—beat**. 'The Muse can bestow the bliss of heaven.' The illustrations which follow occur also in III. 3. 9–16. Horace does not go quite so far as Ovid who says (*ex Ponto* IV. 8. 55) *di quoque carminibus, si fas est dicere, fiunt*, which means, in effect, that there would be no gods if poets had not made them.

sic, i.e. by the good offices of the Muse.

30. **optatis epulis**. Kiessling, who regards the ode as a sort of comic Christmas card, thinks the allusion is to the Herakles of Greek comedy, who is always represented as a huge feeder (e.g. in the *Birds* of Aristophanes). For *epulis* cf. III. 3. 11, 12.

31. **clarum sidus**, in apposition with *Tyndaridae*, Castor and Pollux. Cf. I. 3. 2 *n.*, I. 12. 27.

33. **ornatus—pampino**. Almost the same words occur in III. 25. 20, but there are many examples of such repetition in Horace (e.g. IV. 1. 5).

34. **vota**, 'prayers.' Liber stands for Bacchus, who was not a god by birth, his mother Semele being a mortal, cf. III. 3. 13 *n.*

Ode IX.

To M. Lollius, whose cognomen is unknown, though he was a very distinguished man. He was consul B.C. 21 and though, in B.C. 16, he suffered a heavy defeat from the Sygambri, Augustus does not seem to have withdrawn his confidence from him. At any rate, he was appointed in B.C. 2 special guardian and adviser to C. Caesar (son of Agrippa and Julia and grandson to Augustus). Tiberius afterwards said that he abused his trust (Tac. *Ann.* III. 48) and both Pliny and Velleius give a very bad account of him as a greedy and licentious hypocrite. The eulogy which Horace bestows on him in this ode may have been composed early in his career, but it must have required some courage to publish it so soon after B.C. 16.

Scheme. Think not, Lollius, that my lyrics will not be immortal. Homer indeed holds the first place, but Pindar and Simonides and the whole choir of Greek lyrists are still remembered. Many a hero has failed of his just reward for want of a poet to renown him. I will therefore not omit you from my pages. Your wise and virtuous mind is a supreme authority and example not for one year merely but always while you do your duty fearlessly. It is not wealth that brings happiness but self-command and honesty and affection and patriotism.

Metre. Alcaic.

1. **ne forte credas.** The addition of *forte* renders it clear that this is a final clause and not a prohibition. 'Lest you should think, as perhaps you might...(remember that) Pindar and Simonides are still famous.' Wickham quotes *Epist.* I. 1. 13 *Ac ne forte roges quo me duce, quo lare, tuter: Nullius addictus iurare in verba magistri Quo me cunque rapit tempestas, deferor hospes* (cf. also *Sat.* II. 1. 80, *Epist.* II. 1. 208). It is not however to be supposed that a prohibition would require *ne credideris.* See the note on *Albi, ne doleas* I. 33. 1.

2. **longe sonantem,** cf. III. 30. 10, IV. 14. 25.

natus ad Aufidum. The Aufidus is the chief river of Apulia, but Venusia is not very near the main stream. Here, as in III. 30, Horace mentions his humble provincial birthplace with pride.

3. **non ante vulgatas,** 'never before made known' in Italy: cf. *Epist.* I. 19. 32 *hunc* (*Alcaeum*) *ego, non alio dictum prius ore, Latinus Vulgavi fidicen.*

4. **verba socianda chordis,** i.e. lyric poems.

5. **si,** concessive (=*etsi*). See Lewis and Short s.v. I. B. 5.

Maeonius. Smyrna and Colophon, both in Maeonia (i.e. Lydia), claimed, among other towns, to be the birthplace of Homer. The poet is often called *Maeonides,* as if *Maeon* was his father's name.

6. **latent,** 'are forgotten.'

7. **Ceae camenae,** i.e. the Muse of Simonides of Ceos: cf. II. 1. 38.

minaces, 'warlike,' cf. II. 13. 31.

8. **graves,** 'stately.' Stesichorus, of Himera in Sicily (circa B.C. 630), was regarded by the ancients as the nearest akin to Homer of all the lyrists.

9. **lusit,** of sportive song, as in I. 32. 2.

10. **spirat,** 'breathes music,' cf. IV. 3. 24.

11. **commissi** = 'confided,' as a secret.

calores, 'passion': cf. *calere,* 'to be in love' I. 4. 19.

12. **puellae,** gen. with *fidibus.*

13. **non sola.** Horace passes, as Wickham says, 'from the defence of lyric poetry...to the power of verse generally.' Poetry, even lyric poetry, can be immortal. Nay, it confers immortality.

comptos crines. The accus. depends on *mirata.* 'Spartan Helen

was not the only woman who was ever fired with love through admiration of the braided locks of her seducer' etc. It is true that *arsit* might govern an accus. (as Verg. *Ecl.* 2. 1 *Corydon ardebat Alexin*), but the construction would be awkward here and Horace elsewhere uses the abl. with *ardere* (II. 4. 9 *arsit virgine* and III. 9. 5). For *mirari* of admiration leading to love cf. I. 4. 19, *Epod.* 3. 10.

14. **crines.** The charms of a fine head of hair, beautifully kept, are often mentioned in classical literature: cf. I. 15. 14 and see the article *coma* in Smith's *Dict. of Antiq.*

illitum, literally 'painted on,' but the reference is to designs embroidered in gold thread: cf. *Aeneid* III. 483 *picturatas auri subtemine vestes.* Eurip. *Orest.* 840 *χρυσεοπήνητα φάρεα.*

15. **cultus,** 'his princely ways': cf. *feros cultus* I. 10. 2.

16. **comites,** 'his suite.'

17. **Cydonio,** i.e. Cretan, from Cydon a town in Crete: cf. *calami spicula Gnosii* I. 15. 17.

18. **non semel,** in effect 'many a Troy was ravaged.' As Kiessling remarks, there are two series of examples introduced in nearly the same terms: *non sola—primus—non semel*: *non solus—non primus—multi* (cf. the series of *nec—aut* in II. 9. 1–17). Observe the emphatic position of these leading words.

20. **Idomeneus Sthenelusve.** Here, as in I. 15, Horace chooses the less famous heroes of the Trojan war.

21. **dicenda Musis proelia,** cf. *proelia coniugibus loquenda* IV. 4. 68.

22. **Deiphobus** was Hector's brother. His chief exploits are recounted in *Iliad* XII. and XIII.

26. **illacrimabiles,** 'unwept': cf. *flebilis* I. 24. 9. But *illacrimabilis*= 'unable to weep' in II. 14. 6.

27. **urgentur,** cf. I. 24. 5.

28. **sacro.** The poet is *musarum sacerdos* (III. 1. 3) and is under the protection of Apollo, Bacchus and Mercury. The epithet here has some suggestion of an *active* meaning: the *sacer vates* is one who can *sacrare, consecrare* ('immortalize' IV. 8. 27 *n.*). For the thought cf. Pindar *Nem.* VII. 12 *ταὶ μεγάλαι γὰρ ἀλκαὶ σκότον πολὺν ὕμνων ἔχοντι δεόμεναι*: and Tac. *Agr.* 46 *multos veterum velut inglorios et ignobiles oblivio obruet.*

29. **sepultae** and **celata** as Wickham says, belong in thought both to *inertiae* and to *virtus.* 'Once in the grave, valour differs little from cowardice, if they be unrecorded': cf. II. 15. 18 *n.*, *Epod.* 5. 37.

inertiae dat., cf. *differt sermoni* in *Sat.* I. 4. 48.

31. **chartis** with *inornatum*, not with *silebo*: 'I will not leave you unadorned with a poem of mine.' *inornatum* is proleptic: 'I will not be silent about you, so that you are unadorned.' Lollius was already *ornatus*, 'distinguished.'

33. **impune**, 'unresisted.'

carpere, with the tooth of envy: as in Cic. *pro Balb.* 26 *maledico dente carpere*: cf. IV. 3. 16.

lividas, cf. *taciturnitas invida* IV. 8. 23.

34. **obliviones**, personified: 'powers of oblivion.' The plur. was perhaps suggested by the use of *oblivia* in the plural.

35. **rerum prudens**, 'versed in affairs': cf. Nepos *Con.* I. 2 *prudens rei militaris*.

36. **dubiis**, 'dangerous,' 'critical': cf. Tac. *Ann.* I. 64 *secundarum ambiguarumque rerum sciens*.

rectus, 'well-balanced.'

37. **vindex**, 'prompt to punish greed and wrong in others and proof itself against the universal temptation' (Wickham).

abstinens pecuniae. For the gen. cf. *sceleris purus* I. 22. 1 and *Introd.* p. xxii.

39. **consulque**. Grammatically, *consul* (like *vindex*) is yet another description of the *animus* of Lollius, and Bentley shows, by a long array of passages, that *animus* is often combined, in Latin, with nouns that involve a verbal notion (e.g. *Aeneid* IX. 205 *animus lucis contemptor*, Juvenal XIII. 195 *animus tortor*, and so also *animus liberator*, *carnifex* etc.). The popular etymology of *consul* was *qui recte consulit* (Varro *L. L.* V. 80).

40. **sed quotiens** etc. The asyndeton (i.e. absence of conjunctions) of *praetulit*, *reiecit*, *explicuit* shows that these verbs are coordinate and have the same subject. The subject must be *animus*, but Horace speaks as if the subject were Lollius himself and not his mind. 'You have a mind...that is consul not for one year only, but whenever it (i.e. you), acting as an upright and honest judge, prefers duty to advantage or rejects with lofty mien the bribes of the guilty or carries its arms victorious through the hordes of the enemy.' In effect, 'your mind is consul so long as you do your duty fearlessly.' Lollius had been consul once and Horace means to say that he did not lose a jot of his dignity when his year of office expired: cf. III. 2. 17 *virtus repulsae nescia sordidae Intaminatis fulget honoribus Nec sumit aut ponit securis Arbitrio popularis aurae.* It was a Stoic doctrine that the wise and virtuous man is *rex*, though he wears no crown (cf. *Sat.* I. 3. 125, *Epist.* I. I. 106).

41. **honestum**, τὸ καλόν, 'honourable conduct,' 'duty.'

43. **catervas**. This is a metaphor for the throng of wicked men or wicked desires whereby the integrity of a judge is assailed.

44. **explicuit**: cf. *expediunt* IV. 4. 76.

46. **beatum**, cf. II. 2. 16–24 and *Epist.* I. 16. 20 *neve putes alium sapiente bonoque beatum.*

The doctrine here belongs practically to all the Greek schools of philosophy alike.

51. **ille**. For the repetition of the subject cf. I. 9. 16 *nec dulces amores Sperne puer neque tu choreas.*

Ode X.

To Ligurinus, a pretty spoilt boy (cf. IV. I. 33).

Metre. Second Asclepiad.

1. **Veneris muneribus**, cf. *Iliad* III. 54 δῶρ' Ἀφροδίτης, ἥ τε κόμη τό τε εἶδος.

2. **insperata**, 'unexpected.'

pluma, 'down,' cf. πτίλον.

superbiae, dat. with *veniet*.

3. **involitant**. For the long hair of petted boys cf. II. 5. 21, III. 20. 14.

deciderint, 'shall have been cut off.' In Greece, boys at the age of puberty cut off their long locks and offered them as a sacrifice to some god.

5. **verterit**, 'shall have turned' (i.e. changed): cf. Livy V. 49. 5 *iam verterat fortuna*.

6. **alterum**, 'so different.'

8. **his animis**, dat. with *redeunt*, 'to the feelings that I have now.'

Ode XI.

An invitation to Phyllis to attend a feast which the poet is preparing to celebrate Maecenas' birthday, April 13th. This is the only mention of Maecenas in the IVth Book (cf. *Introd.* p. xiv).

Metre. Sapphic.

2. **Albani**, a good Italian wine, rather strong. In *Sat.* II. 8. 16 the host, Nasidienus, offers it as an alternative to Falernian.

3. **apium**, 'parsley,' used in winter instead of flowers, I. 36. 16, II. 7. 24.

nectendis coronis, dat.

4. **vis**=*copia*. This use is very common in Cicero, e.g. *Tusc.* V. 32. 91 *vis auri argentique*.

5. **qua** with *fulges*, for *crinis religata* means 'wearing your hair tied back in a knot': cf. I. 5. 4, II. 11. 23. Some edd. take *qua* with *religata* as if the hair was tied with ivy. *qua fulges*='with which you look so pretty.'

6. **ridet**, 'is gay': cf. Catull. LXIV. 284 *quo permulsa domus iucundo risit odore*.

ara, no doubt an altar of turf: cf. I. 19. 13 *hic vivum mihi caespitem, hic Verbenas, pueri, ponite* etc.

7. **verbenis**, 'greenery,' boughs of myrtle, laurel, olive etc.: any *frondes sacratae* according to Servius (on *Aen.* XII. 120). *castis*, 'holy,' i.e. permitted by ritual: cf. *Aen.* VII. 71 *castis adolet altaria taedis*.

8. **spargier**=*spargi*. This archaic form is not used elsewhere in

the lyrics, but occurs five times in the Satires and Epistles (*laudarier*, *sectarier* etc.). It seems therefore to belong to the language of familiar conversation, like *avet* and *cursitant*.

9. **manus**, the household of slaves. *puellae* is not often used for maidservants: but cf. *Epist.* I. 5. 7.

11. **flammae**, the kitchen-fire.

12. **vertice**, 'whirling the smoke in a coil.'

13. **ut noris**, 'in order that you may know,' a final clause, like *ne forte credas* IV. 9. 1.

14. **gaudiis**, dat. = *in gaudia*.

15. **Veneris marinae**, patroness of Phœnician sailors, III. 26. 5. Ovid (*Fasti* IV. 25–30) says that Romulus, mindful of his own descent, assigned the first month of the year to Mars, the second to Venus.

16. **findit**, 'divides': the word *Idus* being connected etymologically with *dividere*.

19. **affluentis—annos**, 'counts the increase of his years.'

21. **Telephum**, mentioned in I. 13 and III. 19.

petis, III. 19. 27.

22. **non tuae sortis** with *iuvenem*, 'a youth above your sphere': cf. *disparem* l. 31.

27. **gravatus** = *indignatus*, 'ill-brooking' (Wickham).

29. **te digna**, 'things meet for you.'

30. **putando**, 'by thinking it wrong to nurse illicit hopes.'

33. **calebo** with abl. ('to be in love with') as I. 4. 19 (*Lycidan*) *quo calet iuventus Nunc omnis, et mox virgines tepebunt*.

34. **condisce**, 'come and learn.'

35. **reddas**, cf. IV. 6. 43.

Ode XII.

An invitation to one Vergilius, not the poet, who died B.C. 19, but a merchant (see l. 25) who was a frequent visitor in the houses of rich young men.

Scheme. The spring is come: the swallows are building and the shepherds piping to their flocks. The time invites the flowing bowl, Vergilius: but if you want to drink wine with me, you must pay scot and lot with a box of spikenard. Come, bring your ware and let your business go hang. We will be merry for once.

Metre. Fourth Asclepiad.

1. **temperant**, 'calm' after the winter storms. The usual sense is 'rule,' 'control' (I. 12. 16, III. 4. 45).

2. **animae Thraciae**. These opening lines seem to be imitated from a Greek poet, to whom a Thracian breeze was *westerly*: cf. *Iliad* IX. 5 *Βορέης καὶ Ζέφυρος, τώ τε Θρῄκηθεν ἄητον.* Horace usually speaks of the zephyr as the companion of spring (I. 4. 1, IV. 7. 9 and *Epist.* I. 7.

13 *cum zephyris et hirundine prima*) and of the Thracian wind as very violent (I. 25. 11, *Epod.* 13. 3).

3. **prata—turgidi.** Horace was never in the country at this time of year and had forgotten what it looked like. Spring is just the time when rivers are swollen.

6. **infelix avis**, the swallow. According to the mythology, Procne, daughter of Pandion, king of Athens (hence *Cecropiae domus*) and sister of Philomela, was married to Tereus, king of Thrace. In revenge for an outrage done by him to her sister, Procne slew her son Itys and served up his flesh to her husband. The rest of the story is told in different ways, but Roman poets usually say that Procne was changed into a swallow, Philomela into a nightingale (Verg. *Georg.* IV. 15, Ovid *Met.* VI. 412), while Greeks often call Philomela the swallow, Procne the nightingale.

et. The addition of *et* is awkward, for *aeternum opprobrium* seems to be nom. and properly in apposition to *infelix avis*. The only alternative is to take *opprobrium* as accus. to *gemens* and refer *ulta est* to *Cecropia domus*: 'she mourns Itys and the reproach of Cecrops' house, in that it cruelly punished' etc. But to ascribe the crime, as well as the reproach, to Cecrops' house seems unwarranted.

For *opprobrium* cf. *oppr. pagi* II. 13. 4.

7. **male** with *ulta est*: 'cruelly.'

barbaras, the epithet belongs properly to *regum* (cf. *Introd.* p. xxiv): 'outrages of barbarian kings.'

9. **dicunt**: cf. *dic age tibia* III. 4. 1.

pinguium. The epithet is surprising, for obviously the sheep have only lately been let out of the fold.

11. **deum cui** etc. Pan, *ovium custos* as Vergil calls him (*Georg.* I. 17).

nigri: clothed in dark foliage: cf. I. 21. 7.

14. **pressum Calibus**, cf. *prelo domitam Caleno* I. 20. 9.

ducere, 'quaff': I. 17. 22.

16. **nardo—merebere.** 'You shall earn your wine with spikenard.' The guest was to bring nard in exchange for the wine: cf. I. 31. 12 *vina Syra reparata merce* and III. 19 (introductory note).

17. **onyx**, a box made of spar or alabaster. The contrast of the little scent-box with the huge *cadus* is meant to be comic. Nard was very expensive. The box of nard with which Mary anointed our Saviour's feet (John xii. 3) was worth 300 *denarii*, about £12 of our money.

18. **Sulpiciis horreis**, 'the stores of Sulpicius.' Porphyrio says that they belonged to Sulpicius Galba and that the *horrea Galbae* still existed in his day and were still stored with comestibles.

accubat, 'leans against the wall.'

19. **largus donare.** For the infin. cf. *Introd.* p. xxiii.

amara curarum, i.e. bitter cares: cf. *A.P.* 49 *abdita rerum*, *Sat.* II. 8. 83 *ficta rerum*: and see Munro's note on *strata viarum* Lucr. I. 315.

20. **eluere**, cf. III. 12. 2 *mala vino lavere.*

22. **merce**, 'your ware,' i.e. the box of nard.

23. **immunem**, 'scot-free,' ἀσύμβολον, i.e. bringing no contribution. See III. 23. 17 *n.*

24. **plena**, cf. II. 12. 24 *plenas Arabum domos.*

25. **verum** is used only here in the Odes.

pone = *depone*, 'put away.'

studium lucri. Dillenburger, who thought Vergil the poet was addressed, explained this to refer to haggling over the unfair bargain that Horace proposes, viz. expensive nard for comparatively cheap wine.

26. **nigrorum**, the gloomy fires of death: cf. *Aen.* XI. 186 *atri ignes* of a pyre.

27. **consiliis**, 'your deep schemes': cf. *Epist.* I. 5. 15 *potare incipiam patiarque vel inconsultus haberi.*

28. **in loco** = *in suo loco*, ἐν καιρῷ: cf. *Epist.* I. 7. 57 *properare loco et cessare et quaerere et uti.*

Ode XIII.

To Lyce, perhaps the same woman who is addressed in III. 10. She is now old but still tries to appear young and gay. See I. 25 for another poem in the same style.

Metre. Fifth Asclepiad.

1. **audivere—di, di audivere**, cf. III. 5. 18 *ego—vidi, vidi ego.* *vota*, 'curses.'

6. **lentum**, 'unmoved': cf. Ovid *Am.* III. 6. 60 *qui tenero lacrimas lentus in ore videt.*

virentis, in the bloom of youth: opp. to *aridas quercus*, l. 9.

7. **psallere** is properly to play the lyre with the fingers, not with the plectrum.

Chiae, a common name of freedwomen: cf. Lesbia, Delia, Barine.

8. **excubat**, 'keeps vigil': apparently imitated from Soph. *Antig.* 782 Ἔρως—ὃς ἐν μαλακαῖς παρειαῖς Νεάνιδος ἐννυχεύεις.

9. **importunus**, 'ruthless': cf. Cic. *Rep.* I. 33 *tam enim esse clemens tyrannus quam rex importunus potest.*

aridas. For the same comparison cf. I. 25. 19.

10. **luridi**, 'yellow.'

12. **capitis nives**. Quintilian (VIII. 6. 17) calls this a harsh metaphor, derived from a remote resemblance (*a longinqua similitudine ducta*).

13. **Coae purpurae**, silk gauze made in Cos.

14. **cari**, 'precious': cf. Ovid *A. A.* III. 129 *caris aures onerate lapillis.*

semel, 'once for all': as I. 24. 16.

15. **notis fastis**, archives of which the contents are well known. Everybody knows the age and antecedents of Lyce.

16. **dies**, 'time.'

17. **venus**=*venustas*, 'charm.'

decens with *motus*, 'graceful gesture': as in Quint. I. 10. 26 *corporis decens et aptus motus, qui dicitur εὐρυθμία.*

18. **illius, illius**, i.e. of the Lyce that I remember.

20. **surpuerat**, syncopated from *surripuerat*: cf. *Sat.* II. 3. 283 *unum me surpite morti.* Horace elsewhere uses *puertia* for *pueritia*, *divisse* for *divisisse* and *excessemus* for *excessissemus.*

21. **Cinaram**, see IV. 1. 3 *n.* *post* not of time, but of rank, as III. 9. 6 *neque erat Lydia post Chloen.*

dotium (see critical note). The gen. depends both on *felix* and on *nota*: cf. *Sat.* I. 9. 12 *o te, Bolane, cerebri felicem* and *C.* II. 2. 6 *notus animi paterni*: 'a face which, next after Cinara's, was famous for its happy endowment of charms.'

22. **facies**, grammatically in apposition to the subject of *spirabat* and *surpuerat.*

24. **parem**, proleptically: 'until you match the age of an old raven.'

25. **vetulae**, cf. III. 17. 13 *annosa cornix.*

26. **fervidi**, contrasted with the cold extinct ashes of Lyce's beauty.

Ode XIV.

To Augustus, on the exploits of Tiberius. This ode, and the fourth, on the exploits of Drusus, formed the nucleus of the whole book. The campaign took place B.C. 15.

Scheme. What honours, Augustus, can immortalize your services to Rome? With your soldiery Drusus conquered the Genauni, while his elder brother swept away the Rhaeti, as a torrent scours the country-side. Yours were the men, yours the strategy, yours the good fortune: for the victory happened on the very day when, fifteen years ago, Alexandria surrendered to your arms. Now all the world owns you for its master.

Metre. Alcaic.

1. **patrum—Quiritium** for the official *senatus populusque Romanus.*

2. **plenis**, 'adequate': cf. *ad plenum* 'to the full' I. 17. 15.

3. **in aevum**, 'for all time.'

4. **titulos**, inscriptions on monuments and statues: cf. IV. 8. 13 *n.* For example, later on (B.C. 2), the senate and people gave to Augustus the title *pater patriae* and decreed that it should be inscribed on his own house, in the curia and on the *quadriga* which was dedicated to him in his forum.

memores fastus, cf. III. 17. 4.

5. **qua**, over the whole space where: cf. Cic. *pro Mil.* 98 *qua fines imperii populi Romani sunt.*

habitabilis, i.e. inhabited, ἡ οἰκουμένη.

6. **principum**. For *princeps* as a title of Augustus, cf. I. 2. 50 *n.*

7. **quem—didicere—quid posses.** An imitation of the Greek usage, whereby the subject of the subordinate clause is inserted as object of the principal clause: cf. Soph. *O. T.* 15 ὁρᾷς μὲν ἡμᾶς ἡλίκοι προσήμεθα and Ter. *Eun.* 656 *illum nescio qui fuerit.*

8. **Vindelici.** This seems to be used as a generic name for the various tribes Genauni, Breuni, Rhaeti.

9. **quid posses**, cf. IV. 4. 25–28 *sensere quid posset.*

10. **Genauni, Breuni**, neighbouring tribes, who occupied the valleys of the Adige and the Inn. The Brenner pass is thought to commemorate the Breuni. Among the Alpine tribes whose names were inscribed on the *tropaea Augusti* (see II. 9 *n.*) were the *Breuni*, *Genaunes*, *Vindelicorum gentes quattuor.*

13. **deiecit** is appropriate only to *arces*, but suggests *stravit* for *Genaunos Breunosque.*

plus vice simplici = 'with more than a bare requital.' For *plus* = *plus quam*, cf. Livy XXIX. 25 *parte plus dimidia rem auctam*: and for *vice* cf. Ovid *Am.* I. 6. 23 *redde vicem meritis.* Of course *vice plus simplici* is a litotes for 'with twofold punishment.'

14. **maior Neronum**, i.e. Tiberius, who advanced from the West, across the lake of Constance, while Drusus attacked from the South.

17. **spectandus—quantis fatigaret.** The Greek construction used in ll. 7–9 is here thrown into the passive. As Wickham says '*spectandus quantis* etc. implies a possible active *spectare aliquem quantis* etc.' He compares θαυμαστὸς ὅσοις. 'It was a sight to see with what fierce overthrow he wore down the courage of hearts resolute to die in freedom.'

20. **qualis**. The construction is *qualis Auster*, etc. (*tali modo*) *impiger* etc. Objection has been justly taken to *prope* as prosaic.

indomitas, 'indomitable.' (*Introd.* p. xxiv.)

21. **exercet**, 'drives.'

22. **scindente nubes**, 'shining through the torn clouds.' Orelli interprets 'breaking the clouds into showers.'

impiger vexare. *Introd.* p. xxiii.

24. **ignes** is probably to be taken literally, of burning villages. This gives some extra point to *frementem*, as if the horse snorted in fear at the flames. Many edd. however interpret *ignes* as 'the hottest of the fray.'

25. **sic**, corresponding to *ut* of l. 29. The simile is imitated from *Iliad* V. 87.

tauriformis. River-gods were generally represented as bull-headed or at least horned, either as typical of their branching streams or

because of the roaring noise of mountain-torrents: cf. Eurip. *Ion* 1261 *ὦ ταυρόμορφον ὄμμα Κηφισοῦ πατρός* and Verg. *Georg.* IV. 371 *et gemina auratus taurino cornua vultu Eridanus.*

26. **praefluit**, IV. 3. 10.

Dauni Apuli, III. 30. 10.

30. **ferrata**, 'steel-clad,' with steel breastplates. Kiessling suggests that the Rhaeti, like the Cimbri, may have connected the front rank of their warriors with chains.

diruit, cf. *ruinis* l. 19.

32. **sine clade**, i.e. without loss of his own men, 'unscathed.'

34. **divos**, i.e. the gods who gave the favouring auspices (l. 16). The *auspicia*, on opening the campaign, were taken by Augustus himself, but he delegated the *ductus*, or actual command, of the expedition. So Suetonius (*Oct.* 21) says of Augustus *domuit—partim ductu, partim auspiciis suis—Raetiam et Vindelicos ac Salassos.*

quo die. The date of the surrender of Alexandria is Aug. 1st B.C. 30. Tiberius seems to have fought a decisive battle on the same day in B.C. 15.

35. **portus.** There were three harbours at Alexandria. The *vacua aula* is the palace of the Ptolemies which Cleopatra deserted (I. 37. 25).

38. **reddidit**, 'has given once more.'

39. **peractis imperiis**, 'your past campaigns' (Wickham). The following stanzas illustrate these campaigns.

40. **arrogavit**=*addidit*: cf. *Epist.* II. 1. 35 *chartis pretium quotus arroget annus.* The word seems to be formed, as Mr Page suggests, on the analogy of *prorogo*, *abrogo*, etc. and to signify properly 'to make an addition by *rogatio* or bill introduced before the people.'

41. **Cantaber**, cf. II. 6. 2, III. 8. 22. The Cantabri were finally conquered by Agrippa B.C. 19.

42. **Medus.** The Parthians surrendered the standards taken from Crassus in B.C. 20.

Indus, Scythes. Both these nations are said to have sent embassies to Augustus when he was at Tarraco B.C. 25. See on II. 9.

43. **praesens**, 'mighty' as I. 35. 2.

45. **te** is governed by *audit* l. 50.

fontium etc. refers chiefly to the Nile, but perhaps also to the Danube.

46. **Nilus.** The allusion is to the Aethiopians who sent an embassy to Augustus in Samos B.C. 22–21.

Hister for the Dacians (IV. 15. 21) conquered by M. Crassus B.C. 28–25.

Tigris for Armenia, whither Tiberius made an expedition B.C. 20.

47. **beluosus**, a new word, the meaning of which is represented in III. 27. 26 by *scatentem beluis pontum.*

48. **Britannis**. Augustus says, in the Monumentum Ancyranum, that Dumnobellaunus and another British king fled to him for refuge, but the date is unknown.

49. **Galliae**, gen. but some MSS. have *paventes Galliae*, which would be nom. plur. and refer to the provinces of *Aquitania*, *Lugdunensis* and *Belgica*.

non paventis funera. The Gauls were considered to be a particularly fearless race. Lucan (I. 454) speaks of them as a people *quos ille timorum Maximus haud urget, leti metus* and Aelian calls them φιλοκινδυνότατοι.

51. **Sygambri**, the German people who defeated Lollius in B.C. 16 (IV. 2. 36 and IV. 9).

52. **compositis**, 'laid to rest.'

Ode XV.

To Augustus, a recital of the beneficent results of his rule.

Metre. Alcaic.

2. **increpuit lyra**, 'rebuked me with his lyre,' by striking the strings angrily: cf. Verg. *Ecl.* 6. 3 *cum canerem reges et proelia, Cynthius aurem Vellit et admonuit.*

4. **vela darem**. For the same metaphor of 'launching' into poetry, cf. Verg. *Georg.* II. 40–46. The expression 'not to launch my little sail upon the Tyrrhene sea' means 'not to attempt too grand themes' or *magna modis tenuare parvis.*

5. **rettulit**, 'has brought rich harvests' again to fields desolated by the civil war.

6. **signa**. The standards taken from Crassus seem to have been placed by the Parthians in some temple (cf. *Epist.* I. 18. 56 *sub duce qui templis Parthorum signa refigit*). They were surrendered to Augustus B.C. 20 and were placed by him first on the Capitol (hence *nostro Iovi*), but were afterwards removed to the *cella* of the new temple of Mars Ultor.

8. **vacuum duellis**. For *duellis* cf. III. 5. 38 and for the abl. Livy V. 41. 5 *viae occursu hominum vacuae.*

9. **Ianum Quirini**, 'the Janus of Quirinus.' The word *Ianus* here means the temple: cf. Livy I. 19 *Ianum ad infimum Argiletum indicem pacis bellique fecit.* The proper name of the god was Janus Quirinus or Geminus, and many edd. would read *Ianum Quirinum* here. Augustus closed the temple three times, in B.C. 29, B.C. 25 and B.C. 8. It had not been closed since B.C. 235.

10. **frena licentiae iniecit**. The reference is to the legislation of Augustus in regard to vice and luxury, e.g. the sumptuary law of B.C. 22 and the law on marriage proposed in B.C. 18.

12. **artes**, rules of conduct, practically 'virtues,' as in III. 3. 9.

13. **Latinum nomen**, i.e. the Latin race: cf. Livy III. 8. 10 *Volscum nomen prope deletum est.*

15. **porrecta**=*porrecta est*, 'was spread.'

20. **inimicat**, a word invented by Horace but borrowed from him by later poets.

21. **qui—bibunt**, cf. II. 20. 20 *Rhodani potor* and III. 10. 1.

22. **Iulia**, i.e. of Augustus.

Getae, (III. 24. 11) a neighbouring people to the Daci.

23. **Seres**. The Chinese interfered in Parthia about B.C. 28, but do not seem to have come in contact with the Romans. See on I. 12. 56, III. 29. 27.

Persae, the Parthians.

24. **Tanain—orti**, Scythians, or Cossacks of the Don.

25. **nosque**, 'and we,' to show our duty to you.

lucibus, 'days,' as IV. 11. 19.

28. **adprecati**, another invention of Horace's, used afterwards by Appuleius.

29. **virtute functos**, imitated from the common expression *vita functus* (cf. *ter aevo functus* II. 9. 13). *duces vir. functi* means 'leaders who have lived a manly life.'

more patrum (with *canemus*). Cicero (*Tusc.* I. 2, and IV. 2) cites Cato to witness that, in ancient times, the guests at a feast would sing, to the flute, songs about famous men. Augustus perhaps, who was fond of restoring old institutions, had revived this practice.

30. **remixto**=*permixto*, a sense peculiar to Horace: cf. *A. P.* 151 *sic veris falsa remiscet.*

32. **progeniem Veneris**, the Julian family.

CARMEN SAECULARE.

An ode written, by command of Augustus, to be sung in public at the *Ludi Saeculares*, a grand religious ceremony intended to celebrate the inauguration of the new régime. The proposal to hold such a celebration was first made in B.C. 23, but it was not carried out till the summer of B.C. 17. Augustus, anxious as usual to give his innovations the sanction of old tradition, revived for the occasion the *Ludi Terentini* (or *Tarentini*) which had been held in B.C. 249 and 146, and which ought, apparently, on the direction of the Sibylline books, to have been held once in every *saeculum*. The management of the revival was entrusted to the *XVviri sacris faciundis* (who had charge of the Sibylline books) with the assistance of Ateius Capito, a learned antiquarian. The scope of the ceremony was, however, greatly enlarged. The *Ludi Terentini* were a festival for the propitiation of Pluto and Proserpine, held in *Terentum*, a corner of the Campus Martius, where there seems to have been a warm spring. The *Ludi Saeculares*, however, were largely devoted to heavenly (not infernal) deities, especially Apollo and Diana.

A description of the celebration is given by Zosimus (II. 5), a historian of the 5th century, but a more authentic and exact account has been lately discovered. In Sept. 1890, during the excavations necessary for the new embankment of the Tiber, large fragments were found of an inscribed column, set up by order of Augustus as a record of the ceremonies observed at the Ludi Saeculares. The inscription (printed with notes by Mommsen in *Monumenti Antichi* 1891 p. 618 sqq.) contains a letter of Augustus to the XVviri, two decrees of the XVviri and the order of proceedings. The festival began on the night of May 31st B.C. 17 and lasted 3 nights and 3 days. Sacrifices were offered, on the 1st night to the Moirai, on the 2nd to the Ilithyiai, on the 3rd to Terra Mater (Ceres): on the 1st day (June 1st) to Juppiter on the Capitol, on the 2nd to Juno Regina, on the 3rd to Apollo and Diana. Augustus alone offered the prayers and sacrifices at night, but he was joined by Agrippa in the ceremonies of the daytime. That part of the inscription which relates to this ode belongs to the description of the proceedings on the 3rd day, and runs as follows:

sacrificioque perfecto pueri (X)XVII, quibus denuntiatum erat, patrimi et matrimi, et puellae totidem carmen cecinerunt, eo(de)mque modo in Capitolio. Carmen composuit Q. Hor(at)ius Flaccus.

It appears therefore, that the ode was sung on the Palatine (at the temple of Apollo) and on the Capitol: but as Jupiter and Juno are nowhere expressly mentioned in the poem, Mommsen thinks the choir (27 boys and 27 girls) sang in a procession from the Palatine to the Capitol and back again.

The meaning of a *saeculum* was evidently a matter of high dispute. Horace (no doubt accepting the decision of Augustus) defines it as 110 years (see l. 21): Livy (quoted by Censorinus *c.* 17) gave it as 100 years: the Emperor Claudius, thinking Augustus wrong, held the Ludi again in A.D. 47: and Domitian, disagreeing with Claudius, held them in A.D. 88, when Tacitus himself was one of the XVviri (see *Ann.* XI. 11). Many further details are given in Smith's *Dict. of Antiquities*, 3rd ed. s.v. *Ludi Saeculares*, but the column above mentioned was discovered after the date of the article.

Scheme. Phoebus and Diana, hear our prayers. O Sun, maintain the pre-eminence of Rome. Ilithyia, protect our nursing mothers and give long life to their offspring. Ye Fates, let our good fortune in the future be equal to the past. Earth, grant us bounteous harvests. Hear, O Apollo, the boys: Diana, hearken to the girls. If, by your aid, Aeneas came to Italy, prosper now our land with all goodness and happiness, and grant the prayers now offered by Caesar, who has vanquished every nation and restored every virtue. Apollo hears and answers: Diana inclines her ear to our entreaty: yea, all the gods accord us their favour.

Many attempts have been made to apportion the stanzas between the two choruses of boys and girls: but in this matter nothing can be considered certain except that ll. 33, 34 were sung by the boys and 35, 36 by the girls. It would seem that Horace, when he wrote the ode, was imperfectly acquainted with the order of proceedings, for, though he mentions the Fates, Ilithyia and Tellus (i.e. the deities who were worshipped at the nocturnal ceremonies), he does not mention Jupiter and Juno, to whom one day each was granted. (See also note to l. 14.) The last stanza seems to have been added as some compensation for the omission. The last but one, also, seems to have been added at a time when it was proposed that the procession should go from the Palatine to the Aventine (Diana's temple) and not from the Palatine to the Capitol. If this be so, we might imagine that the ode at first contained 17 stanzas, of which the first 8 were sung by both choruses, the 9th was divided and the last 8 again were sung by both.

1. **silvarum potens.** For the gen. cf. *diva potens Cypri* I. 3. 1, and for the attribute of Diana cf. I. 21. 5, III. 22. 1.

2. **decus.** For the sing. referring to two deities, cf. *clarum Tyndaridae sidus* IV. 8. 31.

5. **Sibyllini versus,** not the original Sibylline books (which were burnt in the fire on the Capitol B.C. 82) but a collection of Sibylline

prophecies made in B.C. 76 to replace the books. Augustus, after sifting these and rejecting many as spurious, deposited the remainder in the temple of Apollo on the Palatine. They seem to have been all written in Greek hexameters. (See *Sibyllini libri* in Smith's *Dict. of Antiq.* 3rd Ed.) The Sibylline verses on which the ritual of the *Ludi Saec.* was founded, are given by Zosimus (as above cited). They begin as follows:

> Ἀλλ' ὁπόταν μήκιστος ἵκῃ χρόνος ἀνθρώποισι
> Ζωῆς, εἰς ἐτέων ἑκατὸν δέκα κύκλον ὁδεύων,
> Μέμνησ', ὦ Ῥωμαῖε, καὶ οὐ μάλα λήσεαι αὐτῶν
> Μεμνῆσθαι τάδε πάντα κ.τ.λ.

If these lines are genuine, it seems strange that there should have been any dispute as to the duration of a *saeculum*.

6. **virgines lectas** etc. There were 27 girls and 27 boys. This number (*ter noveni*) appears to have been usual in Roman choruses: Livy XXVII. 37 and XXXI. 12.

lectas—castos. Each epithet belongs to both boys and girls (cf. III. 4. 18, 19). They were to be children of parents religiously married (*confarreati*), of patrician or at least senatorial rank, and *patrimi et matrimi* (i.e. having both parents living, ἀμφιθαλεῖς).

7. **septem colles.** The original *Septimontium* was confined to certain spots on the Palatine, Esquiline and Caelian. By the *septem colles* Horace doubtless means the whole city, including the Capitol, Palatine, Aventine, Caelian, Esquiline, Viminal and Quirinal.

9. **alme sol** etc. Wickham suggests that the connexion between the description and the prayer is 'Unchangeable yourself, though you cause change and seem to change, give to the pre-eminence of Rome the same unchangeableness.'

13. **rite.** 'Thou whose kind office it is to bring children to birth in due time.' *rite*='after thine office' (Wickham): cf. *Aen.* III. 36 *nymphas venerabar agrestes...rite secundarent visus. aperire partus* seems to mean 'to make the way easy for births.' For *lenis aperire* cf. *non lenis recludere* I. 24. 17 and *Introd.* p. xxiii.

14. **Ilithyia.** The goddess of birth, identified by the Greeks with Artemis. Horace seems to identify her with Diana, who again was sometimes identified with Juno Lucina: thus Catullus (34. 13) addresses Diana as *tu Lucina dolentibus Iuno dicta puerperis*. In the ceremonies of the Ludi Saeculares, however, sacrifice was offered on the second night to the *Ilithyiai*. (Both the inscription cited in the Introd. and Zosimus have the plural: the latter calls them κυανέας Εἰλειθυίας.) These were two goddesses, daughters of Juno and in no way connected with Diana. Horace apparently did not consult the XVviri before writing.

16. **Genitalis.** This title, whether of Juno or Diana, is not found elsewhere, nor is there any Greek title exactly corresponding. To be known by many names conferred glory on a divinity; and Artemis, in a hymn of Callimachus, expressly asks Zeus to give her πολυωνυμίη: cf. *Sat.*

II. 6. 20 *Matutine pater seu Iane libentius audis*, Aesch. *Prom.* 209 ἐμοὶ δὲ μήτηρ...Θέμις καὶ Γαῖα, πολλῶν ὀνομάτων μορφὴ μία.

17. **producas**, 'rear' to mature years: cf. II. 13. 3.

18. **patrum decreta**. The allusion is to the *Lex Iulia de maritandis ordinibus*, which was sanctioned by a senatus consultum, but rejected by the comitia, in B.C. 18. It was carried later, but when, and with what alterations, cannot be determined. It imposed penalties on celibacy and gave rewards to the parents of a numerous progeny.

19. **prolis feraci**, cf. *fertilis frugum* l. 29.

20. **lege marita**, cf. *maritum foedus* Ovid *ex P.* III. I. 23.

21. **per annos**, 'every 110 years,' as *per autumnos* 'every autumn' II. 14. 5. The estimation of the *saeculum* at 110 years is given in the Sibylline verses (see *Introductory Note*).

22. **orbis**, 'cycle,' κύκλος in the Sibylline verses.

referatque. For the position of the verb cf. *pedes tetigitque crura* II. 19. 32.

24. **frequentis**, emphatic, 'attended by a mighty throng.' Of course, if the population diminished, the *ludi* could not be *frequentes.*

25. **veraces cecinisse**: in effect, 'you who have always prophesied the truth, prophesy now good fortune equal to the past.'

Parcae, the Fates, Μοῖραι, to whom sacrifice was offered by Augustus on the first night of the festival: cf. *Parca non mendax* II. 16. 38.

26. **quod semel dictum** etc., 'that which, once pronounced, an immovable landmark preserves for ever.' For *semel* 'once for all' cf. I. 24. 16, I. 28. 16 etc. For *terminus* cf. *Aen.* IV. 614 *et sic fata Iovis poscunt, hic terminus haeret*. For the subj. *servet* cf. I. 32. 2, 3 *si quid —Lusimus tecum quod et hunc in annum Vivat.* For *per aevum* Bentley quotes, among many other passages, Lucr. I. 549 *servata per aevum*. The ordinary reading *quod semel dictum est stabilisque rerum Terminus servet* is generally interpreted: 'As once and for aye has been promised—and may Time's irremovable landmark protect the promise!' as if *quod semel dictum est* anticipated *bona fata* and *Terminus servet* were a prayer. But it is unlikely that Horace left *cecinisse* without an object or that he allowed the cacophony of *dictumst stabilisque*, and *rerum terminus* is almost incomprehensible. Moreover, if the Parcae are *veraces* and the fate has been pronounced once for all, it seems useless to add the special prayer *terminus servet.*

27. **peractis**, sc. *fatis*; cf. IV. 14. 39.

29. **Tellus** was worshipped on the third night of the *ludi.*

30. **spicea—corona**. The reference is to the Ambarvalia, a rustic festival held at the time when the sickle was first put into the harvest. The ears of corn first cut were made into a garland for the image of Ceres. See Tibullus II. I.

31. **salubres** and *Iovis* both belong to *aquae* and *aurae*. See on *lectas—castos* l. 6.

33. **telo**, the arrows which caused pestilence, as described in the first book of the Iliad.

35. **bicornis**, wearing the crescent.

37. **Roma—opus.** In the Trojan war, Apollo and Artemis were on the side of the Trojans and between them saved the life of Aeneas: for when he was wounded, Apollo extricated him from the fight and Artemis healed his wound (*Il.* v. 443–448). At the fall of Troy, Apollo begged for the preservation of Aeneas (IV. 6. 21–26) and commanded him to sail to Italy (*Aeneid* IV. 345).

For *si* in adjurations cf. I. 32. 1, III. 18. 5 and *infra* l. 65.

38. **litus Etruscum**, i.e. the shore of the *mare Etruscum* or Tyrrhene sea: as I. 2. 14.

39. **pars**, in apposition with *turmae*. *iussa* is emphatic: 'the remnant that *you* commanded.'

41. **sine fraude**, 'unscathed,' as II. 19. 19.

42. **castus**, emphatic, explaining why Aeneas was so favoured.

43. **munivit**, 'paved a free path.' *munire viam* is properly to build a highroad.

44. **plura relictis**, 'more than they left behind.'

45. **di**, Apollo and Diana chiefly are addressed.

47. **Romulae genti**, IV. 5. 1.

prolemque. For the hypermetric syllable cf. IV. 2. 22, 23 and *Introd.* pp. xxvi, xxix.

49. **quaeque**, accus. with *veneratur*: 'those things which he asks of you with prayer and sacrifice': cf. *Sat.* II. 6. 8 *si veneror stultus nihil horum.*

50. **clarus—sanguis**, i.e. Augustus, descendant of Iulus.

51. **bellante prior**, cf. *Aen.* VI. 854 *parcere subiectis et debellare superbos.*

54. **Albanas securis**, i.e. the Roman fasces. Alba Longa was the mother-city of Rome. For *secures* cf. III. 2. 19.

55. **Scythae, Indi.** See IV. 14. 42 *n.*

57. **Fides et Pax** etc. All the deities who departed after the golden age are now returning. *Honos* and *Virtus* had adjoining shrines: see Livy XXVII. 25. 7.

60. **cornu**, abl. with *beata*: 'rich with full horn': cf. I. 17. 16.

61. **augur**, I. 2. 32.

62. **acceptus** = *gratus.* The term is usually applied to a gift, in the formula *gratum acceptumque.*

63. **salutari arte.** The allusion is to another aspect of Apollo, that of the Healer, Παιάν, the father of Asklepios.

65. **si** = 'so surely as he regards with favour his altar on the Palatine.' This is the same use of *si* that we had in l. 35: meaning 'if it be true that,' and implying that it is true.

66. **felix** probably applies equally to *rem Rom.* and *Latium*: 'prolongs the prosperity of the Roman empire and Latium.' But *felix* may be masculine and apply to Apollo (= 'benign'): cf. Verg. *Ecl.* 5. 65 *sis bonus o felixque tuis.*

67. **lustrum**, i.e. the cycle of 110 years. So Martial (IV. 1. 7), referring to the celebration of the Ludi Saec. by Domitian, says *hic colat ingenti redeuntia saecula lustro, Et quae Romuleus sacra Terentus habet.* Most edd. however think that *lustrum* here is only 5 years and that Horace alludes to the renewal (in B. C. 17) of Augustus's *imperium proconsulare* for five years. But the period is absurdly short and, besides, Augustus held the *tribunicia potestas* (which was as important as the *imperium*) for life.

68. **prorogat**. The poet speaks with assurance on behalf of Apollo. The reading *proroget* is well supported, but we have had prayers enough: cf. l. 74.

69. **Aventinum Algidumque**. Two very ancient shrines of Diana, the former founded by the Latin league, the latter by the Aequians.

70. **quindecim virorum**, i.e. the *XVviri sacris faciundis* who had charge of the Sibylline books and the surveillance of any new rites. Augustus himself and Agrippa were both members of the college.

71. **puerorum**, 'children,' the boys and girls of the chorus.

73. **sentire**. The word is often used (like *sententiam dare*) of voting in the senate. Juppiter and all the gods in council vote with Apollo and Diana.

75. **doctus**, taught by Horace, who was χοροδιδάσκαλος.

EPODES.

INTRODUCTORY NOTE.

THE Epodes appear to have been written at intervals between B.C. 40 and 31: at least, nos. 7 and 16 are plausibly assigned to the former date: no. 17 distinctly refers (see lines 47, 58, 77) to *Sat.* I. 8 which was written about B.C. 35: and nos. 1 and 9 were obviously written within a very short time of the battle of Actium. We gather from no. 14 that Hor. was with difficulty persuaded to collect them for publication.

It is supposed that they were published in B.C. 30, under the title *Iambi* (cf. *Epod.* 14. 7: *Carm.* I. 16. 3, 24: *Epist.* I. 19. 25), a name which would suggest that Hor. was here imitating the famous Archilochus of Paros (B.C. 700). Certainly, nearly all the metres of the Epodes are borrowed from Archilochus, but the *ἴαμβοι* of the Greek poet were lampoons, whereas only a few Epodes (nos. 4, 6, 8, 10) could fairly be so described. Hor. himself describes his obligations in the following terms (*Epist.* I. 19. 25):

Parios ego primus iambos
Ostendi Latio, numeros animosque secutus
Archilochi, non res et agentia verba Lycamben.

Probably the indignant or satirical Epodes, which most recalled Archilochus, were the earliest written and Hor. subsequently adapted the same metres to other themes. Two Epodes, nos. 5 and 17, seem to be imitations of *μιμίαμβοι*, little dialogues of which some specimens, by Herondas, have lately been discovered. The chief writer of such pieces was Sophron of Syracuse in the 5th cent. B.C. (see Mahaffy's *Greek Literature* I. p. 407).

It was said above that Hor. called these poems *iambi.* The name *epode* is of later origin. In couplets composed of a long line followed by a shorter (e.g. the elegiac couplet), the shorter line was called ἐπῳδὸς στίχος or 'after-song.' As most of these poems are written in such epodic couplets, the name *Epodoi* came to be applied by grammarians to the poems themselves. (N.B. *epodos* as the name of a poem is usually fem.)

The first 10 Epodes are written in the same metre, a couplet consisting of an ordinary iambic trimeter, followed by an iambic dimeter. The scheme, as employed by Horace, is as follows:

(1) For the longer line (*trimeter*):

⏑ –	⏑ –	⏑ –	⏑ –	⏑ –	⏑ ≚
⏑ ⏑ ⏑	⏑ ⏑ ⏑	⏑ ⏑ ⏑	⏑ ⏑ ⏑		
– –		– –		– –	
– ⏑ ⏑		– ⏑ ⏑			
⏑ ⏑ –					

The cæsura occurs either in the third foot or in the fourth. Tribrachs, dactyls and anapaests occur rarely, only 31 times altogether in 311 lines. (Ramsay, *Latin Prosody*, p. 193.)

(2) For the shorter line (*dimeter*), the scheme is the same as for the *last four* feet of the longer.

Epode 11 is in a metre called the Third Archilochian, consisting of an iambic trimeter followed by an *Elegiambus* of the form

– ⏑ ⏑ | – ⏑ ⏑ | ≚ | ⏑ – | ⏑ – | ≚ – | ⏑ ≚.

It will be seen that this is a combination of the second half of an elegiac pentameter with an iambic dimeter. The combination is *asynartete* (i.e. imperfectly joined), for the last syllable of the first portion is not affected in scansion by the first syllable of the second portion (see lines 6 and 14).

Epode 12 is in the metre called Alcmanian (employed in *Carm.* I. 7 and 28), consisting of couplets of dactylic hexameters and tetrameters.

Epode 13 is in the Second Archilochian, composed of a dactylic hexameter followed by an *Iambelegus* of the form

⏑ – ⏑ – ≚ – ⏑ ≚ | – ⏑ ⏑ | – ⏑ ⏑ | ≚.

This is a combination, in reverse order, of the same parts as the elegiambic. It is also asynartete.

Epodes 14 and 15 are in Pythiambic couplets, consisting of a dactylic hexameter followed by an iambic dimeter (of pure iambics).

Epode 16 is in Pythiambic couplets of another kind, consisting of a dactylic hexameter followed by an iambic trimeter (of pure iambics). (The word *pythiambic* is derived from *pythius*, a name given to the hexameter because it was the metre used in the Pythian, i.e. Delphic, oracles.)

Epode 17 is not properly called an epode, for it is in lines of uniform scansion, viz. iambic trimeters.

I.

'You are going, Maecenas, to face the ponderous warships of the enemy. I am resolved to go with you. For I love you so much that I cannot be happy save in your company.'

It is clear from line 31 that this Epode was written after B.C. 35 when Maecenas had given the poet his Sabine farm (*Introd.* p. xiii). The diction of lines 1 and 2 leaves no reasonable doubt that Maecenas

was going to join the Roman fleet at Actium, whither, as we gather from *Epod.* ix, Hor. went with him or followed him.

1. **Liburnis.** Light vessels so called after the piratical Liburni of Illyria, from whom the Romans learnt the use of such craft. They were biremes and were furnished with a bronze ram. Most of the ships of Augustus at Actium were Liburnae.

2. **propugnacula.** Many authorities relate that Antony's ships at Actium were mostly of huge size, having from six to nine or ten banks of oars, and that they were surmounted with towers manned by soldiers. These towers were called *propugnacula.* Vergil describing the battle of Actium (*Aen.* VIII. 691) says *pelago credas innare revulsas Cycladas, aut montes concurrere montibus altos: Tanta mole viri turritis puppibus instant.*

Vergil does not say that Maecenas was present at the battle: but the author of an elegy on Maecenas (attributed reasonably to the first century) says of him *cum freta Niliacae texerunt laeta carinae, Fortis erat circum fortis et ante ducem.* Dion Cassius (LI. 3) says that Maecenas had charge of Rome and Italy in the absence of Augustus, but this appears to have been after the battle.

4. **tuo**, sc. *periculo.*

5, 6. **quid nos...gravis.** The sense is not obscure though all the verbs are suppressed. The full construction would be *quid nos* (*faciemus*), *quibus vita, si te superstite* (*erit*), *iucunda* (*erit*), *si contra* (*erit*), *gravis* (*erit*). *te superstite* is abl. abs. *contra*='contrariwise' (sc. *te mortuo*) used so as to avoid a painful and ill-omened expression: cf. *secus* and in Greek ἄλλως, ἑτέρως. Some editors, finding a difficulty in supplying the verb both in protasis and in apodosis, read *sit superstite* or *si est superstite.*

7. **utrumne.** The combination of interrog. particle with interrog. pronoun or adverb is common in Hor.'s early writing: e.g. *quine putetis* 'how could you think,' *Sat.* I. 10. 21: *uterne Sat.* II. 2. 107.

iussi, sc. *a te.*

8. **ni tecum simul.** Supply *persequamur.*

9. **hunc laborem.** Supply *feremus*, by zeugma, from *persequemur.*

10. **non mollis**, i.e. brave.

12. **inhosp. Caucasum.** Cf. *Carm.* I. 22. 6.

13. **sinum.** Cf. Verg. *Georg.* II. 123 *extremi sinus orbis*, said of India.

15. **roges**, 'you want to know, do you say,' an indignant question repeating the words of Maecenas who is supposed to have said '*rogo, meum labore quid iuves tuo.*' See Roby, *L.G.* §§ 1618 and 1770.

tuum, sc. *laborem.* Cf. *tuo* in l. 4.

16. **firmus parum**, 'not strong enough' or perhaps 'timid': cf. *infirmus* in 2. 15.

17. **comes**=*si comes ero.*

21. **relictis**, dat.=*si eos reliquerit.*

ut adsit = 'even though she were present.' Cf. Roby, *L.G.* 1706: Ovid, *Epp. ex P.* III. 4. 79 *ut desint vires, tamen est laudanda voluntas.*

22. **praesentibus.** The tautology (with *adsit*) is common. Cf. Plautus *Pseud.* 1142 *ted ipsus coram praesens praesentem videt.*

23. **militabitur.** The passive is found only here.

24. **in spem,** 'to further my hope' Wickham: cf. *in honorem Carm.* I. 7. 8.

gratiae, 'love,' not gratitude.

26. **nitantur,** 'strain' and so creak: cf. *silvae laborantes* in *Carm.* I. 9. 3.

27. **Calabris.** In summer, flocks were moved from Calabria into Lucania, which was higher and cooler: cf. *Epist.* II. 2. 177 *Calabris Saltibus adiecti Lucani.*

sidus fervidum, 'the dogstar,' which rose in the morning about July 18.

29. **superni.** Tusculum was on the very top of the Alban hills. *Tusculi* is gen. to *moenia.*

30. **Circaea** because Tusculum was founded by Telegonus, son of Ulysses and Circe: cf. *Telegoni iuga parricidae* in *Carm.* III. 29. 8.

31. **satis superque,** cf. *Epod.* 17. 19. For the sentiment cf. *Carm.* II. 18. 12.

benignitas, 'liberality.' Maecenas had by this time given Hor. his Sabine farm.

32. **haud paravero** = I do not look forward to possessing: Roby § 1485.

33. **Chremes,** the name of a miser in some unknown comedy.

34. **discinctus nepos,** 'like a careless spendthrift.' *discinctus* properly means 'ungirt,' and so 'slovenly.'

II.

The pleasures of the country life are passed in review: first, the joys of ploughing, vine-dressing, herding, bee-feeding: then harvesting in autumn, basking idly in summer, hunting in winter: lastly the purity and simplicity of the home (cf. the famous passage in Verg. *Georg.* II. 458–540). The poem would be idyllic, but for the last four lines which supply the 'iambic' or satirical element.

The money-lender Alfius seems to have been a real person. Columella (I. 7) quotes him as saying *vel optima nomina non appellando fieri mala,* 'the very best debtors turn bad if you don't dun them.'

1. **negotiis,** 'money-matters' in particular.

3. **paterna...suis.** Both epithets are important, and explain *solutus omni faenore.* The happy peasant has inherited his land, therefore he pays no rent: and his cattle are his own, therefore he pays nothing for hire. *paterna* also implies that he has always enjoyed the same comforts: cf. II. 16. 13 *n.*

exercet, cf. Verg. *Georg.* I. 99 *exercetque frequens tellurem.*

5. **excitatur**, sc. *somno.*

classico, 'alarm-signal.' *miles*, as a soldier.

6. **nec horret**, as a merchant, cf. *Carm.* I. I. 15 and 23.

7. **forumque vitat**, cf. *Georg.* II. 501–504.

9. **ergo**, 'and so,' i.e. because he is free from the cares of the citizen.

aut. The series of conjunctions *aut*, *aut*, *ve* corresponds to *aut*, *aut*, *vel* of ll. 15–17. There is a similar series below ll. 31–35 and in *Carm.* I. 12. 5, 6.

adulta propagine (instr. abl.) 'with the full-grown layer,' i.e. with vines full-grown from layers. Propagation by layers is effected as follows. A branch, still living and attached to the parent tree, is depressed and pinned down so that a part of it, near the extremity, is buried in the earth. This buried part throws out roots and the extremity developes into a new tree, which is then separated from the parent. Vergil (*Georg.* II. 63) recommends this way of propagating vines.

10. **maritat**, cf. Columella XI. 2. 79 *ulmi vitibus maritantur.* Vines were trained chiefly on elms and black poplars: cf. Catullus 62. 54 (*vitis*) *ulmo coniuncta marito* and n. on *Carm.* II. 15. 4 *platanus caelebs.*

11. **mugientium**, cf. *balantum gregem* in *Georg.* I. 272.

14. **feliciores**, 'more fruitful,' cf. *felicis silvas*, 'plantations of fruit-trees' in *Georg.* IV. 329.

16. **infirmas**, 'timid.' So in *Ibis* 44 sheep are called *pecus infirmum*: see on 4. I.

18. **Autumnus**, personified as a god, wearing a garland of fruits.

19. **ut gaudet**, 'how he delights in plucking,' etc., like the Greek *ἥδεται δρέπων.* For *ut* cf. *Carm.* I. 11. 3 *ut melius, quicquid erit, pati!*

insitiva, 'grafted,' and therefore choice.

20. **purpurae**, dat. like *luctantem...fluctibus Carm.* I. I. 15.

21. **Priape**. Priapus, the protector of gardens, whose worship was imported from Lampsacus on the Hellespont. Silvanus was an Italian god, who was said to have first marked out fields with a *terminus* or boundary-stone.

24. **tenaci**, possibly 'soft-lapping,' but probably 'firm,' 'deep-rooted,' old turf.

25. **altis ripis**. The rivers are low in summer and the high banks covered with herbage. *altis rivis* would mean 'with deep streams.' *interim*, while you sleep.

28. **quod**. The antecedent is implied in *obstrepunt.* The fountains make a murmur that invites sleep. So in *Piers Plowman*:

> "*And as I lay and lened • and loked in the wateres*
> *I slumbered in a slepyng • it sweyved so merye.*"

29. **annus hibernus**, the winter season: cf. *Carm.* III. 23. 8 *pomifero anno* for 'in autumn.'

tonantis Iovis, i.e. Juppiter Tonans. The epithet is not here specially significant.

33. **amite levi.** The scansion is probably *ămite lēvi*, but *ames* does not occur elsewhere in poetry and the quantity of the first syllable is therefore doubtful. Festus explained the word to mean *furcula seu pertica aucupalis*, 'a little fork or wand for bird-catching.'

rara retia, said to mean 'wide-meshed nets,' as distinguished from those used for fishing. Hunting-nets were usually called *plagae* or *casses*, but Vergil (*Aen.* IV. 131) includes *retia rara* in the equipment of a hunting-party.

34. **dolos**, 'traps.'

35. **laqueo**, contracted into a dissyllable, like *Pompei* of *Carm.* II. 7. 5. An anapaest in the 5th foot is similarly avoided in 5. 79 and 11. 23.

advenam. The crane is a summer visitant in Italy.

37. **malarum**, sc. *curarum.* For the attraction of *curas* into the subordinate clause, cf. *Sat.* I. 4. 2 *alii quorum comoedia prisca virorum est.*

amor seems to mean 'family love.' Cf. Cic. *Part. Or.* 25, 88 quoted by Lewis and Short s. v. *amor*, and see next note. The money-lender Alfius speaks as a confirmed old bachelor of selfish habits. A Dutch scholar, P. Scrinerius, has proposed to read *Roma quas*, but what is the point of *obliviscitur*? If a man *forgets the demerits* of a thing, he begins to hanker after it.

39. **quodsi,** 'but if,' as in 10. 21 or *Carm.* I. 1. 30. (The apodosis begins at *non me* l. 49.) The sequence of thought appears to be 'In the country you forget the inconveniences of marriage and take a wife. But if your wife is a good one, she can make you as comfortable as ever you were in Rome.'

in partem, ἐν μέρει, 'for her part.' The expression is not certainly found elsewhere, *pro parte* being more usual.

42. **pernicis**, cf. *impiger Appulus Carm.* III. 16. 26. For the vigorous Sabine housewife cf. III. 6. 40.

43. **sacrum**, sc. *Laribus.*

extruat coordinate with *iuvet* of l. 39. The fire is piled to cook the food, heat water for the bath, dry wet clothes, etc.

45. **cratibus**, hurdles enclosing the fold.

47. **dolio**, the wooden cask, not an amphora. The epithet *dulci* really characterises the wine.

49. **Lucrina conchylia**, probably the large mussel (called *Lucrina peloris* in *Sat.* II. 4. 38), obtained from the Lucrine lake.

50. **rhombus**, 'turbot,' so called from its shape.

scari, said to be a kind of wrasse or rockfish, though these are not commonly considered good eating. Ennius called the scarus *cerebrum Iovis*, from its delicious flavour.

51. **intonata**, 'thundering,' apparently deponent. *tonare*, however, is sometimes transitive.

52. **hiems**, 'storm.'

53. **Afra avis**, 'the guinea-fowl.'

54. **attagen Ionicus**, said to be the francolin, a bird something like a partridge.

55. **pinguissimis.** The epithet really belongs to *oliva*: cf. *dulci* supra l. 47.

57. **lapathi**, 'sorrel.'

gravi, 'troublesome' through indigestion. Mallows are called *leves* 'easily digested' in *Carm.* I. 31. 16. They were eaten as laxatives.

59. **Terminalibus**, February 23rd. Observe that meat is eaten only on festivals or when an animal has died accidentally.

63. **vomerem inversum**, 'the overturned plough'; dragged on its side. Cf. Milton's *Comus* l. 291 printed at *Carm.* III. 6. 42 *n.*

65. **postos**, sitting ready for supper. For the form cf. 9. 1.

vernas, slaves born on the estate, a testimony to the wealth and kindliness of their owner. So Tibullus II. 1. 23 *turbaque vernarum saturi bona signa coloni.*

66. **renidentis.** The images of the Lares reflect the cheerful blaze of the fire, cf. *Sat.* II. 6. 65 *o noctes cenaeque deum, quibus ipse meique Ante larem proprium vescor vernasque procacis Pasco libatis dapibus.*

67. **ubi** probably with *redegit*, as Kiessling suggests. Orelli construes *ubi locutus (erat)*.

69. **Idibus.** The Kalends, Nones and Ides were the regular settling-days: cf. Cic. *Verr.* I. 149 *nemo Rabonio molestus est neque Kal. Decembribus neque Nonis neque Idibus.*

redegit, 'called in.' He meant to buy a farm.

70. **ponere**, 'to put out at interest,' cf. *Ars Poet.* 421 *dives agris, dives positis in fenore nummis.*

III.

In dispraise of garlic. Maecenas, apparently, had, for fun, introduced some garlic into a dish of vegetables set before the poet.

1. **olim**, 'ever hereafter,' as in *Carm.* II. 10. 17.

2. **guttur fregerit**, cf. *fregisse cervicem Carm.* II. 13. 6. *senile* adds the suggestion that the murderer is tired of waiting for his father's death.

3. **edit**, pres. subj. also in *Sat.* II. 8. 90.

cicutis, 'hemlock,' used in Athens for putting prisoners (e.g. Socrates) to death.

Priscian quotes from Naevius a curse on the inventor of onions: *ut illum di ferant qui primum holitor caepam protulerit.*

4. **messorum**, cf. Verg. *Ecl.* 2. 10 *Thestylis et rapido fessis messoribus aestu Alia serpyllumque herbas contundet olentes.* Garlic seems to have been regarded as specially sustaining.

6. **viperinus cruor**, supposed to be poisonous, *Carm.* I. 8. 9.

his herbis, i.e. the dish set before him by Maecenas.

7. **incoctus...fefellit** = 'has been cooked, unknown to me.' Cf. *C.* III. 16. 32 *n.* and Gk. λανθάνειν with part.

8. **Canidia.** See *Epode* 5.

9. **ut**, 'when,' as in 5. 11.

praeter omnis with *mirata est*, cf. *praeter omnes ridet*, *Carm.* II. 6. 13 and *Epod.* 11. 3.

candidum, 'brilliant with beauty,' *Carm.* I. 18. 11.

11. **ignota**, i.e. strange to the untamed bulls.

tauris (dat.) the bulls of Aeetes, which breathed fire.

13. **hoc** with *delibutis*. 'With gifts anointed with this stuff she avenged herself on her supplanter ere she fled on her winged serpent.' The allusion is to the poisoned robe and garland which Medea sent to Glauke, for whose sake Jason repudiated her.

paelicem, 'the concubine,' a scornful term for Jason's second wife.

14. **serpente alite** (abl. instr.). Medea fled in a chariot drawn by winged serpents. For *ales* adj. cf. *puer ales*, *Carm.* III. 12. 4.

15. **vapor**, 'sweltering heat,' attributed to the stars (especially the dog-star).

16. **Apuliae.** For the drought in Apulia, cf. *Carm.* III. 30. 11.

17. **munus.** The reference is to the shirt, dipped in the Centaur's blood, that Deianeira sent to Herakles: see 17. 31.

efficacis δραστηρίου, 'effective,' 'sturdy.'

19. **at**, in effect 'Fie!' answering something that Maec. might have said.

20. **iocose**, 'waggish.' It is supposed that Maec. had played a practical joke on Hor.

22. **sponda**, 'dining-couch,' which was long enough for three persons. The young lady is to leave a space between herself and Maecenas.

IV.

A lampoon on a certain freedman, who, by his wealth, had managed to become *eques* and *tribunus militum*.

Who the freedman in question was, cannot now be ascertained. In ancient times the grammarians identified him either (1) with Sextus Pompeius Menas or Menodorus, a freedman of S. Pompeius, who deserted to Octavian in B.C. 38 and was by him raised to equestrian rank, and otherwise rewarded (Dion C. XLVIII. 45): or (2) with one Vedius Rufus, whom Kiessling supposes to have been that P. Vedius, a rich friend of Cn. Pompeius, whom Cicero met in Laodicea and considered a ridiculous person (*ad Att.* VI. 1. 25). Menas is said to be referred to in *Carm.* III. 15. 16.

1. **lupis et agnis**, proverbial enemies, cf. *Ibis* 44: *Pax erit haec nobis, donec mihi vita manebit, Cum pecore infirmo quae solet esse lupis.*

sortito, 'by fate': cf. Plaut. *Merc.* I. 2. 25 *tibi sortito id obtigit.*

3. **Hibericis funibus**, ropes made of Spanish broom (*spartum*), evidently used for flogging slaves.

peruste, 'scarred,' cf. *Epist.* I. 16. 47 *loris non ureris.*

5. **pecunia**, instr. abl. with *superbus*: cf. 15. 18.

7. **metiente**, 'pacing' from end to end.

sacram viam, the street leading through the Forum to the Capitol.

8. **bis trium ulnarum**, i.e. a toga six cubits wide and therefore falling in ample folds. Modest men wore narrower togas: cf. *Epist.* I. 18. 30 *arcta decet sanum comitem toga.*

9. **ora vertat**=*ora avertat*, 'turn the attention.'

huc et huc euntium, the other promenaders.

10. **liberrima**, 'unchecked': cf. *libera bilis* II. 16.

11. **triumviralibus**, i.e. the whips of the *IIIviri capitales* or *nocturni*, part of whose duty it was to flog thieves and idle slaves at the *columna Maenia* in the Forum.

12. **praeconis ad fastidium**, 'till the crier was sick' of the punishment. The *praeco* stood by to cry the nature of the offence and the punishment awarded.

14. **Appiam**. The Appia via would lead to the Falernian estate which this freedman had doubtless bought cheap during the civil wars.

mannis, 'cobs,' a Celtic word: see on *Carm.* III. 27. 7.

15. **magnus**, 'pompous,' 'fine and large.'

16. **Othone contempto**. L. Roscius Otho, trib. plebis B.C. 67, carried a bill ordaining that, in the theatre, the first fourteen rows behind the orchestra (where senators sat) should be appropriated to *equites*. Of these rows, the first two were afterwards confined to those *equites* who had been *tribuni militum* or petty magistrates. (Cf. Ovid *Fasti* IV. 383.) Our freedman sat in the front row although (not being *ingenuus*) he was not legally *eques* at all.

17. **quid attinet**, 'what use is it.'

gravi pondere is descriptive abl. 'ponderous beaked ships.' The reference is to a fleet of very large vessels built by Octavian (to fight Sex. Pompeius) in the winter of 37–36 B.C. See Dion C. XLIX. 1.

19. **latrones**, 'pirates,' viz. the fleet of Sex. Pompeius.

servilem manum. The crews consisted chiefly of fugitive slaves. See Dion Cassius XLVIII. 17.

20. **hoc, hoc**. Repetition is frequently employed in the epodes: see 5. 53, 6. 11, 7. 1, 14. 6, 17. 1, 17. 7.

V.

This epode bears some resemblance to a mime, but the speeches are connected by narrative. It describes how Canidia, a witch living in the

Subura, a low street of Rome, tried to recover the love of an old dandy named Varus. For this purpose, she has kidnapped a boy and proceeds to murder him, with the assistance of her friends Sagana, Veia and Folia. The boy screams in terror (ll. 1–14), but the witches go on with their preparations (15–46). It is dark now and Canidia begins her incantation (47–60). There is no result. She will try a stronger enchantment (61–82). The boy, seeing his fate, curses the whole crew (83–102).

It was certainly believed that children were murdered for purposes of the black arts. For instance, Cicero (*in Vatin.* 6. 14) charges Vatinius to his face that he was wont *puerorum extis deos manis mactare*, and Orelli quotes an inscription from the tombstone of a boy so murdered. The same charge has been frequently brought against Jews from the time of William of Norwich (who disappeared A.D. 1144) down to the present day.

Canidia is said to have been one Gratidia, a Neapolitan seller of unguents. *Epode* 17 and *Sat.* I. 8 are devoted to her, and she is mentioned several times elsewhere (*Epod.* 3. 8: *Sat.* II. I. 48, 8. 95). Some edd. think that *Carm.* I. 16 is a recantation addressed to her.

For other descriptions of witches and their incantations see Theocr. *Idyll.* 2, Verg. *Ecl.* 8. 64 sqq., Ovid *Met.* VII. 180 sqq.

1. **at**. This particle commonly marks transition of thought. Here it not only marks the boy's sudden alarm, but gives the whole composition the appearance of a *fragment* from real life.

deorum quicquid, cf. *Lydorum quicquid* in *Sat.* I. 6. I.

3. **fert**, 'means': as we say, 'what does it *import*?'

4. **in unum me**, cf. *Carm.* I. 2. 40 *acer Mauri...vultus in hostem.*

5. **te**, addressed to Canidia.

partubus veris. This remark is intended by Hor. to exasperate Canidia, who falsely pretended to be a mother (see 17. 50).

7. **purpurae**, the border of his *toga praetexta*. It is called *inane decus* because it should have protected him. Quintilian (*Decl.* 340) speaks of *sacrum illud praetextarum quo sacerdotes velantur, quo magistratus, quo infirmitatem puerorum sacram facimus et venerabilem.*

9. **noverca**. A stepmother was a type of implacable hatred: cf. Tac. *Ann.* XII. 2 *novercalia odia.*

10. **belua**, a wounded panther for instance.

12. **insignibus raptis**, stripped of his *toga praetexta* and his *bulla*, the amulet that hung from his neck.

13. **impube corpus**, in appos. to *puer*.

15. **brevibus** seems to mean only 'little.' The vipers give her the appearance of a Fury (*Carm.* III. 11. 17) and she is called *furia* in *Sat.* I. 8. 45.

17. **sepulcris erutas**, 'dug out from tombs.' The wild fig-tree loves to grow between stones, e.g. of a sepulchre: cf. Martial X. 2 *marmora Messallae findit caprificus.* (The complement to *iubet* is *aduri* in l. 24.)

18. **funebris.** A branch of cypress was hung over the door of a house in which a dead body lay. See on *Carm.* II. 14. 23.

19. **ova**, either *ranae* (toad) or *strigis* (if *ranae* goes with *sanguine*).

20. **strigis.** The use of owls' feathers in incantations is mentioned also in Prop. IV. 6. 27. The bird itself is described by Pliny (*H. N.* X. 34) as *funebris et maxime abominatus publicis praecipue auspiciis.*

21. **Iolcos** in Thessaly, famous for the black arts. Cf. *Carm.* I. 27. 21.

Hiberia in Pontus, also famous for magical herbs: cf. Verg. *Ecl.* 8. 95.

22. **venenorum ferax.** For the gen. cf. *Introd.* p. xxii.

23. **ossa...canis.** Kiessling quotes Lucan VI. 551 where a witch *morsus(que) luporum Expectat siccis raptura e morsibus artus.* It was not proper to use a knife.

24. **Colchicis**, i.e. 'magic,' such as the Colchian Medea used to kindle: cf. l. 62.

25. **expedita**=*succincta.* Sagana is mentioned in *Sat.* I. 8. 25 as an accomplice of Canidia. Porphyrion says, quoting Acron as his authority, that she was the wife of a senator, named Pompeius, who was outlawed by the *tresviri capitales.*

26. **Avernalis**, i.e. water from lake Avernus, near Cumae.

28. **currens.** A hunted boar sets up his bristles: cf. [Ovid] *Halieut.* 60 *actus aper saetis iram denuntiat hirtis.*

29. **abacta**, 'not deterred by any sense of guilt.'

30. **duris**, 'cruel.' *humum.* She is digging in the *impluvium*, the uncovered part of the atrium.

31. **laboribus**, dat., cf. Tac. *Germ.* 46 *ingemere agris.*

32. **quo**=*ut eo*, with *infossus.*

33. **bis terque**=*saepe*, 'over and over again.'

34. **inemori**, a new word invented by Horace after the model of Gr. ἐναποθανεῖν (e.g. ἐναποθανεῖν βασάνοις, 'to die under torture'). *spectaculo* is doubtless abl. quasi *emori in spectaculo.*

The victim is doomed to die of starvation apparently so as to avoid the use of a knife. (Cf. l. 23 *n.*) It would seem therefore that *exsucta* is a better reading than *exsecta* in l. 37, though the former word does not occur in any of the oldest and best MSS. Cf. Juvenal 8. 90 *ossa... vacuis exsucta medullis.*

37. **exsucta** belongs (as *aridum* does too) to both *medulla* and *iecur.* Cf. *Carm.* III. 4. 18 *sacra lauroque collataque myrto.*

38. **amoris poculum**, a philtre.

39. **interminato**, passive part. from *inter-minari*, 'to interdict with threats.' (*interm. cibo* abl. abs.)

41. **masculae libidinis** (descriptive gen.), 'the virago.'

42. **Ariminensem.** Folia was a native of Ariminum on the

Adriatic coast, but she was so constant a companion of Canidia that the gossips of Naples declare she must have been present on this occasion.

45. **excantata**, 'removed by enchantment.'

Thessala, i.e. magical: cf. *Carm.* I. 27. 21. 'In any country an isolated or outlying race, the lingering survivor of an older nationality, is liable to the imputation of sorcery.' (Tylor, *Primitive Culture* I. p. 113, where many examples are given. Gipsies, for instance, are still believed to be adepts at fortune-telling.)

46. **lunam**, cf. Verg. *Ecl.* 8. 69 *caelo deducere lunam.*

47. **irresectum**, 'long-nailed.' *saeva* seems to mean 'furious' with rage at Varus' neglect of her.

49. **quid...tacuit.** The expression seems to be proverbial for unbridled outpouring of words: cf. *Epist.* I. 7. 72 *dicenda tacenda locutus.*

50. **arbitrae**, 'witnesses' and so accomplices. Cf. Q. Curtius III. 12. 9 *secretorum omnium arbiter.*

51. **Diana**, invoked as moon-goddess, Hecate. Cf. Medea's invocation in Ovid *Metam.* VII. 192 *Nox, ait, arcanis fidissima...Tuque, triceps Hecate, quae coeptis conscia nostris Adiutrixque venis.*

53. **hostilis domos**, either the house of my enemy, Varus, or the houses of my rivals.

55. **formidulosis**, 'awful' in the darkness.

57. **senem adulterum**, i.e. my faithless old lover: cf. *moechos* in the same sense in *Carm.* I. 25. 9. Prof. Housman, reading *latrant* for *latrent* in l. 58, has greatly relieved the obscurity of this passage. There is a pause after l. 56: Canidia then hears the dogs barking and feels sure that they are barking at her lover who is on the prowl after some other woman. In *quod omn. rideant* the verb is a consecutive subj., but it is doubtful whether the old man's folly, or Canidia's failure to hold him, is the 'meet subject for laughter.' On *nardo* see l. 61 *n.*

58. **latrant**, with accus., as *Sat.* II. 1. 86.

Suburanae. The Subura was a very busy but disreputable street, leading to the Forum from the east.

59. **quale...perfectius**. This is a faulty construction for *quali non perfectius.* Horace uses it again in *Sat.* I. 5. 41 *animae quales neque candidiores Terra tulit.*

61. **quid accidit?** The *nardus*, with which the old man reeks, is a magic ointment (applied to his bed-clothes seemingly, cf. l. 69) intended to act as a philtre or love-charm. It has quite failed.

minus valent. 'Why are they not strong enough?' But the next four lines are grossly incongruous, for it was no philtre that Medea sent to Creusa. Dr Postgate proposes to read *magis...valent*: 'Why were Medea's drugs stronger than mine?'

69. **indormit**, literally 'He sleeps on a couch smeared with oblivion of all concubines.' Canidia has smeared Varus' bed with a drug that will make him forget other women. She has combined forces of attraction to herself and repulsion from her rivals.

71. **solutus**, cf. *Carm.* I. 27. 21 *quis te solvere Thessalis Magus venenis...poterit?*

76. **Marsis.** The Marsi were noted for skill in sorcery: cf. 17. 29 and 60.

redibit. Kiessling follows Porphyrion in interpreting *redibit* = *redibit ad te*: 'you shall not recover your mind, though you try to recall it with Marsian incantations.' But it is far more probable that *redibit* = *redibit ad me* (like *ad me recurres*) and that the sense is: 'Your mind, it seems, will not return to me at the call of mere Marsian incantations.' Thus *Marsae voces* corresponds to *usitatae potiones*.

77. **maius parabo**, sc. *aliquid* (not with *poculum*).

infundam. *infundere* (with dat.) is the usual word for 'administering' a medicine or poison.

82. **atris**, 'smoky.'

83. **sub haec**, 'at these words.'

84. **lenire**, historic infin. Roby *L.G.* § 1359.

85. **unde**, 'with what beginning,' just as Dido (*Aen.* IV. 371), in her anger at her betrayal, cries *Quae quibus anteferam?*

86. **Thyesteas preces**, i.e. curses such as Thyestes uttered when he found that Atreus had slain his children and cooked their flesh. There was a famous passage of Ennius, describing this curse, quoted by Cicero *Tusc.* I. 44. 107.

88. **humanam vicem** = *hominum vicem*, ἀνθρώπων δίκην 'like men': cf. Cic. *Att.* X. 8. 7 *Sardanapali vicem in suo lectulo mori.* The adj. *humanam* is almost pronominal = *nostram vicem.* The sense is, 'Poisons cannot change the mighty laws of right and wrong in the same way as they change men.'

A more favourite interpretation (due to Lambinus) divides the sentence into two and takes *valent* positively with the first, leaving *non valent* to the second, thus: 'Poisons *can* overset right and wrong *but cannot* overset human vengeance.' But, besides the difficulty of such Latin, there are two objections to the sense: (1) How can poisons be said to overset right and wrong? and (2) *convertere* means 'to turn upside down' and how can human vengeance be said to be turned upside down?

89. **diris**, 'curses.' Cf. Tac. *Ann.* VI. 24 *meditatas compositasque diras imprecabatur.*

dira detestatio. A solemn cursing before the gods. Cf. Livy X. 41 *dira exsecratio ac furiale carmen detestandae familiae stirpique compositum.*

91. **quin.** The sense runs, in effect, 'I curse you before the gods: nay, I will haunt you myself.'

92. **furor**, used as masculine of *furia* 'a fury.'

97. **vicatim**, 'street by street,' cf. *ostiatim.* *hinc et hinc* 'from both sides.' Kiessling remarks that stoning to death, though common in Greece, is rarely mentioned in Roman history (e.g. Livy IV. 50).

100. **Esquilinae.** The final syllable is shortened by the hiatus: cf. Verg. *Aen.* III. 211 *insulae Ionio* etc.

The birds of the Esquiline are the crows that fed on the bodies of slaves, criminals and destitute persons flung there unburied or only half-covered with earth. In *Sat.* I. 8. 10 Horace says of the Esquiline *miserae plebi stabat commune sepulcrum.* Maecenas converted part of the hill into a garden, but the ground outside the garden was still covered with bones (*ibid.* p. 22).

101. **heu,** with *mihi superstites.*

VI.

A challenge to a satirical writer, who vented his malice only on people who could not retaliate. It is unknown who the poet was. Some MSS. say that he was Cassius Severus, but this person (named as a malicious writer in Tac. *Ann.* I. 72) did not die till A.D. 37, nearly 70 years after this epode was written. Editors suggest either Mevius (see *Epode* 10) or Furius Bibaculus, a poet whom Horace elsewhere derides (*Sat.* II. 5. 41) and of whose writings Tacitus says (*Ann.* IV. 23) that they were *referta contumeliis.*

1. **hospites,** 'strangers,' i.e. passers by. The dog is a sheep-dog, which rushes at people travelling on the road.

3. **quin,** 'why do you not' etc. Cf. Livy I. 57. 7 *quin conscendimus equos?*

5. **Molossus,** a large dog of Epirus. *Lacon,* a Spartan dog. Vergil also (*Georg.* III. 405) couples the two: *veloces Spartae catulos acremque Molossum.*

6. **amica...pastoribus,** 'the shepherd's sturdy friend' (Wickham). *vis,* 'energy,' is frequently predicated of dogs: Lucretius has *promissa canum vis* (IV. 681) and *fida canum vis* (VI. 1222), and Vergil (*Aen.* IV. 132) has *odora canum vis.* But Hor. uses *vis* here concretely, to mean 'a forceful thing.'

7. **agam,** sc. *feram quaecumque* etc. 'I will chase, with pricked-up ear, whatever beast runs before me.' For the position of *fera* cf. 2. 37.

per altas nives. We must imagine that a wolf had attacked the fold in winter. Dogs were not used for hunting in the snow, where the hunted animal was already impeded and left a clear track.

10. **proiectum cibum.** We are to imagine here a dog pursuing a thief, who drops some food in its path. The antithesis between the brave dog and the coward is not well carried out, but Horace is always weak in such imagery. Here he actually goes on to speak of his *horns.* Cf. *Carm.* III. 20 for a similar confusion.

12. **cornua.** Horace is a bull now, instead of a dog.

13. **gener.** Archilochus (cf. *Epist.* I. 19. 25 quoted in the *Introductory Note*). Lycambes had promised his daughter Neobule to Archilochus, but afterwards refused her. Hence the acrimony with which Archilochus pursued them.

14. **hostis**, the poet Hipponax (B.C. 550) who wrote *iambi* on the sculptor Bupalus and his brother Athenis, who had caricatured him.

15. **atro**, like *livido* 'malicious.' For *dente* cf. *Carm.* IV. 3. 16 *et iam dente minus mordeor invido.*

16. **inultus** with *flebo*: the order being *inultus flebo, ut puer* 'shall I cry, like a child, without avenging myself?'

VII.

On the renewal of civil strife, probably in B.C. 41, when L. Antonius revolted and there was hard fighting at Perusia, or 38, when Sex. Pompeius revolted and the Sicilian war began.

1. **scelesti**, 'sinful.' The *scelus* of which they were guilty was fratricide: cf. l. 18 and *Carm.* I. 35. 33 *eheu cicatricum et sceleris pudet fratrumque.*

2. **conditi**, 'lately sheathed': cf. *dedicatum* 'newly consecrated,' *Carm.* I. 34. 1, *populata* III. 5. 24. Swords were sheathed after Philippi B.C. 42 or after the treaty of Misenum, B.C. 39.

7. **intactus**, 'untouched as yet.' Julius Caesar had visited the Britons (B.C. 55) but had not subdued them.

8. **sacra via**, the road by which triumphal processions passed to the Capitol. It slopes downwards into the Forum, and doubtless the foot of the slope was the best place to see the procession from.

9. **Parthorum**. Romans never forgot the crushing defeat of Crassus by the Parthians in B.C. 53, and attention was again called to this people in B.C. 40, when, under Labienus, they overran Syria.

sua, emphatic: cf. 16. 2.

11. **hic mos**, i.e. the habit of killing one another.

12. **nunquam...feris**, i.e. never fierce save against beasts of a different species. Orelli, reading *unquam*, explains *feris* as predicative 'though they are fierce': Wickham (with *unquam*) takes *feris* proleptically 'so as to be fierce' except *in dispar*: or we might suppose *nisi* to mean *non nisi*, the negative being implied from *neque...nec* preceding.

13. **vis acrior**, the *acerba fata* of l. 17.

15. **tacent**. Hor. turns from the culprits to the bystanders.

19. **ut**, 'ever since,' as in *C.* IV. 4. 42.

20. **sacer nepotibus**, 'bringing a curse on posterity.' Cf. *Aen.* III. 57 *auri sacra fames.*

IX.

It was formerly a received opinion that neither Maecenas nor Horace was present at Actium and that this poem was written in Rome on the first news of the victory. But most recent critics agree that Maecenas took Hor. to Actium (*Epode* 1), that this poem was written on shipboard on the day of the battle (Sept. 2, B.C. 31) and that the *fluens*

nausea of l. 35 was veritable sea-sickness. There is still a dispute, however, as to whether the poem was written before or after the battle. The confidence with which Hor. speaks of the flight of Antony (ll. 27–32) suggests that he was writing after the battle. Prof. Housman on the other hand, who believes that the poem was written before the battle, urges the following arguments: (1) the defection of 2000 Gauls from Antony must have seemed a trifling event after the battle, though it was a good omen before: (2) nothing is said of the actual conflict, e.g. the burning of Antony's ships: (3) the reference to 'anxiety and fear for Caesar's fortunes' (l. 37) is grotesque *after* such a victory. The last argument is strongly against Prof. Nettleship's suggestion that ll. 1–20 were written before the battle, the rest after the victory. Prof. Housman's view (*Journ. of Philology*, 1882, p. 193) is adopted in the following notes: see esp. that on l. 17.

1. **Caecubum**, one of the choicest wines of Italy (cf. *Carm.* I. 20. 9), produced on the coast of Latium, between Terracina and Formiae.

repostum—dapes, 'stored up for festal banquets.' *repostum* is used also by Vergil (*Aen.* I. 1. 26): cf. *postos* 2. 65, *puertiae Carm.* I. 36. 8, *surpuerat* IV. 13. 20. For *ad*, used of time like our 'against,' cf. Cic. *Off.* II. 23. 82 *rem integram ad reditum suum iussit esse.*

3. **sub alta...domo.** Maecenas had a very lofty and conspicuous house on the Esquiline: cf. *Carm.* III. 29. 10, where it is called *moles propinqua nubibus.* Nero watched the burning of Rome from the roof of it.

sic Iovi gratum. The point seems to be that this crowning victory was to be celebrated *at home* and in every Roman home.

4. **beate Maecenas**, cf. *Carm.* I. 4. 14 *o beate Sesti. beatus* means 'fortune's favourite,' especially in regard to wealth.

5. **tibiis** (abl.) for 'the *music* of the tibiae.' The double pipes are meant, as in *C.* I. 1. 32.

6. **barbarum**, Phrygian, as in *C.* III. 19. 18. As the lyre, playing Δωριστί, would be out of tune with the pipes playing Φρυγιστί, we must suppose that they played alternately and *mixtum* of l. 5 means, in effect, 'interchanged with.'

7. **nuper**, in B.C. 36, when Agrippa defeated Sextus Pompeius at Naulochus. *actus freto* seems to mean 'driven off the sea,' for Pompeius fled to Mytilene and thence into Asia.

Neptunius. S. Pompeius called himself the son of Neptune.

10. **servis**, constructed ἀπὸ κοινοῦ (*Introd.* p. xxv) with *detraxerat* and *amicus.* The fleet of Pompeius was largely manned by fugitive slaves (cf. 4. 19).

11. **posteri negabitis**, cf. *credite posteri*, *C.* II. 19. 11. *Romanus* is separated for emphasis from *miles* l. 13.

12. **emancipatus**, 'handed over,' as property. *emancipare* is literally 'to deliver out of one's possession' (*mancipium*) and sometimes means 'to sell': cf. Cic. *Phil.* II. 21. 51 *iste venditum atque emancipatum tribunatum consiliis vestris opposuit.* Dion (L. 5) relates that

Antony allowed his soldiers to serve in Cleopatra's body-guard and ordered them to inscribe her name on their shields.

13. **vallum.** The *vallus* was a branched stake used for palisading the camp. Each Roman soldier carried three or four of them (cf. Verg. *Georg.* III. 346, 347).

14. **servire**, 'act the slave.' *potest*, 'endures,' as in III. 11. 31: cf. Greek *τλῆναι*.

15. **turpe.** Some edd. take this as an exclamation, 'Fie!', but it goes well with *conopium.* The Romans regarded the oriental mosquito-curtain as a disgusting piece of effeminacy. So Propertius (IV. 11. 45) speaks of *foeda conopia* (*conopium* = *κωνωπεῖον*).

17—38. The remainder of the ode cannot now be interpreted with certainty, but a consistent theory can be formed on the following facts:

(*a*) At the battle of Actium, the army of Octavian lay on the north side of the narrow strait which connects the Ambracian gulf with the Ionian sea. The gulf was on its left. It may be guessed that the fleet lay parallel with the army, so that, if defeated, it might retreat to a friendly shore.

(*b*) Some days before the battle, Cn. Domitius deserted to Octavian, pretending that he was disgusted with the behaviour of Cleopatra. Deiotarus, king of Galatia, and Amyntas, king of Pisidia, also deserted, but their reasons are not stated.

(*c*) Antony had already lost the naval squadron of Nasidicus and had suffered several defeats on land.

(*d*) Cleopatra was strongly in favour of a hasty retreat to Egypt; and deserters must have brought this news to the Romans.

(*e*) On the day of battle, the fleet of Antony did not come out to fight till the late afternoon. (See Merivale's *Romans under the Empire* III. pp. 317–324, where the authorities are cited.)

It is reasonable to suppose that Horace, on the morning of the battle, believed that the enemy were skulking, that victory was assured and that Antony himself had fled.

17. **at hui!** *Hui!*, an exclamation of surprise, is not necessarily undignified, but its rarity in serious poetry would inevitably lead to corruption of the text.

There is some objection to any other reading that makes sense. Porphyrion perhaps read *hoc frementes* = *hoc dedignati*, as if the Gauls deserted to Caesar because they loathed the luxury of Antony's camp. But the use of *fremere* with acc. is very rare and is not likely here in close proximity to *equos*, since *fremere* properly means 'to snort' or 'neigh.' *At huc* is not appropriate if Hor. was on shipboard, nor is *at hinc* (i.e. 'away from Antony'). *Ad hoc* ('at this') spoils the vividness of the passage. Prof. Housman suggested *at nunc*. Dr Postgate, adopting this, thinks that ll. 17–32 should be placed after l. 38.

18. **Galli**, i.e. Galatians. A horde of Gauls, who had travelled as far as Asia Minor, settled about B.C. 239 in the district called after them Galatia or Gallo-Graecia.

canentes Caesarem, i.e. calling 'Caesar' as their war-cry, cf. *Aen.* VII. 698 *ibant aequati numero regemque canebant.*

19. **portu**, obviously the Ambracian gulf.

20. **citae**, pass. part. 'moved.' As *puppes*, with *navium*, must mean 'sterns,' it is conjectured that *puppim ciere* means 'to back water.' *sinistrorsum* means 'to *our* left,' i.e. away from the Roman fleet which lay facing southward, with the gulf on its left. (Orelli, who thinks *sinistrorsum* means 'their left,' would translate 'the enemy's ships, *summoned* to their left, i.e. out to sea, skulk in the harbour.' This version ignores *puppes* and strains the meaning of *citae.*)

21. **io triumphe**, the proper shout of welcome to the triumph-god: cf. *C.* IV. 2. 49.

tu is emphatic and addressed to the god. Impatient for the final stroke, Hor. cries 'Why is the gilded car not here and the triumphal victims? Is it thou that delays them?' The meaning is 'the victory is ours: why dost thou not give it to us openly?'

22. **intactas**, 'untouched by the yoke': cf. *Aen.* VI. 38 *grege de intacto mactare iuvencos.* White unbroken cattle were sacrificed by the triumphant general to Jupiter Capitolinus.

24. **ducem**, C. Marius, who celebrated a triumph for his victory over Jugurtha on Jan. 1, 104 B.C. Sallust had lately revived the memory of the war.

25. **cui**. The construction is *neque (eo bello) cui Africani virtus s. C. sepulcrum condidit.* For the expression *bello sepulcrum condere*, 'to end a war,' Madvig compares Cic. *de imp. Pomp.* 30 *bellum eius adventu sublatum ac sepultum.*

Those edd. who read *Africanum*, translate 'for whom his valour built a monument on the ruins of Carthage.' (With *Africano* the construction is *neque Africano bello illum ducem cui* etc., with the same translation.) But *sepulcrum* means a tomb, not a monument, and neither Scipio was buried at Carthage.

27. **punico**, for *puniceo* sc. *sago*, the red cloak, called *paludamentum*, of the general.

28. **lugubre sagum,** 'the cloak of mourning.' For the construction of *mutavit* cf. *C.* I. 17. 1 *Lucretilem mutat Lycaeo Faunus*, where also the thing taken is in the accus., the thing abandoned in the abl. instr.

29. **aut ille** etc. The delay of Antony's ships in coming out to meet Agrippa's challenge raises a suspicion that Antony himself has fled.

centum...urbibus, cf. *C.* III. 27-33 *centum...potentem oppidis Creten.* Hor. is translating Homer's epithet ἑκατόμπολις (*Iliad* II. 349). *Cretam* is governed by *petit* of l. 31.

30. **ventis non suis**, i.e. *alienis* 'unfavourable.' Cf. Ovid *Trist.* III. 5. 4 *nave mea vento forsan eunte suo.*

31. **Syrtis**, the gulfs (not the adjoining deserts, as in *C.* I. 22. 5).

34. **Chia...Lesbia,** sweet Greek wines.

35. **nauseam**, 'sea-sickness.' Hor. is tossing in the open sea, waiting for the combat.

36. **Caecubum**, a dry wine, described as *εὐστόμαχον*. It is odd that Hor. should begin the ode by asking 'when shall we drink Caecuban?' and should conclude it by calling for some of this very wine. Possibly *Caecubum* here is a corruption of the name of some harsh Greek wine, such as *Pramnium*.

For *metire* 'measure out' with the ladle, cf. *C.* III. 19. 11.

X.

This epode is a *propempticon* like *C.* I. 3, but whereas in that poem Hor. wishes Vergil a prosperous voyage, here he wishes his enemy Mevius every disaster. Nothing is known of Mevius except that he was a poet, and that both Hor. and Vergil cordially disliked him. He is usually coupled with his friend Bavius (cf. Verg. *Ecl.* 3. 90 *qui Bavium non odit amet tua carmina, Mevi*), and some tales which are told of one of them, or both, are collected in the article *Bavius* in Smith's *Dict. of Greek and Roman Biography*.

1. **mala alite** (with *soluta*). For *ales* 'omen' cf. *C.* I. 15. 5 *mala avi*, III. 3. 6 *alite lugubri exit*. Hor. is supposed to be standing on the wharf and watching the departure.

3. **ut...verberes** is usually regarded as dependent on *memento*, which means in effect 'remember my command.' Kiessling, however, takes *memento* as parenthetic and *ut=utinam*, introducing a curse, as in *ut illum di deaeque perdant* Ter. *Eun.* II. 3. 10.

5. **niger**, called 'black' because he brings black clouds, just as *mors* is *pallida* because it makes men pale. See *Introd.* p. xxiv and cf. *nigris ventis C.* I. 5. 6, *albus notus* I. 7. 15.

10. **qua**, sc. *nocte*. The morning-setting of Orion (in Nov.) was supposed to bring storms: cf. *C.* I. 28. 21, III. 27. 18 and *Epod.* 15. 7.

tristis, cf. *tristis Hyadas C.* I. 3. 14.

14. **Aiacis.** Ajax son of Oileus offended Pallas by dragging Cassandra from her temple. He was wrecked on his homeward voyage, cf. Verg. *Aen.* I. 39.

impiam. The epithet properly belongs to Ajax: cf. *C.* III. 21. 19 *iratos regum apices*. In l. 12 *Graia victorum manus* is similar.

17. **illa** appears to mean 'in your well-known squeaky voice.' *non virilis*, perhaps 'childish,' for Cicero says (*Tusc.* II. 23. 55) *eiulatus ne mulieri quidem* (*concessus est*).

19. **Ionius sinus.** Mevius is crossing to Greece.

udo, 'rainy': *Noto*, dat., cf. *C.* III. 10. 6.

21. **opima praeda** (nom.): Porphyrion suggests that Mevius was a fat man.

24. **Tempestatibus**, cf. *Aen.* V. 772 *Tempestatibus agnam Caedere deinde iubet.*

XI.

Horace explains that love prevents him from writing epodes. Comp. *Epode* 14. For the metre see *Introductory Note.*

1. **Petti.** Nothing is known of this person.

2. **versiculos**, meaning epodes.

percussum, 'because I am smitten.' For the expression, cf. *Georg.* II. 476 *ingenti percussus amore.*

3. **amore.** The abl. instrum. here very nearly becomes an abl. of the agent, for the first *amore* is the passion of love, but the second is the god.

me expetit...urere = *me expetit quem urat*, cf. Introd. p. xxiii and *C.* I. 23. 10 *te persequor frangere.* For *urere* cf. *C.* I. 19. 3 *urit me Glycerae nitor.*

5. **December,** 'the month for the year.' Hor. had a special reason for counting years by Decembers, because his birthday was in December.

6. **Inachia,** instrum. abl., cf. *C.* II. 4. 8 *arsit Atrides...virgine rapta.*

honorem, i.e. the foliage, cf. Verg. *Georg.* II. 404 *frigidus et silvis Aquilo decussit honorem*, a line which, Servius says, is borrowed from Varro Atacinus.

7. **me** is governed by *pudet*, but the disorder of the words suggests emotion. See Munro's note on Lucr. III. 843.

8. **fabula**, 'subject of talk,' cf. *Epist.* I. 13. 9 and Tibullus I. 4. 83 *parce, puer, quaeso ne turpis fabula fiam.*

9. **amantem arguit,** 'convicted me of being in love.'

10. **latere**, 'lungs,' as frequently in Cicero.

11. **contrane...valere.** The construction is a question passing into an indignant exclamation, cf. *Aen.* I. 39 *mene incepto desistere victam* (Roby *Lat. Gr.* § 1358).

lucrum, 'greed for gold,' as in *C.* III. 16. 12.

candidum, 'honest,' cf. *Sat.* I. 5. 41 *animae quales neque candidiores terra tulit.*

12. **adplorans tibi,** 'pouring out my griefs in your ear.'

13. **calentis,** with **arcana**, 'had stirred from their concealment my secrets as I grew warm with stronger wine' (Wickham).

inverecundus deus, Bacchus, the enemy of reserve. Cf. *C.* III. 21. 15 *tu sapientium curas et arcanum iocoso Consilium retegis Lyaeo:* also *Epist.* I. 5. 16–20. In *C.* I. 27. 3 Bacchus is called *verecundus*, but he is only bashful about fighting.

15. **quodsi inaestuet.** The apodosis is *desinet* in l. 18, an 'unconditional prophecy' (Roby *Lat. Gr.* § 1574). Cf. *C.* III. 3. 7 *si fractus illabatur orbis, Impavidum ferient ruinae.*

16. **libera bilis**, 'anger unrestrained' by love for the object of it, cf. 4. 10 *liberrima indignatio.*

ventis dividat: cf. *C.* I. 26. 2.

17. **haec ingrata fomenta**, 'these useless palliatives,' viz. the complaints and confessions that he makes to Pettius.

18. **summotus pudor.** Dr Postgate translates 'pride bidden to stand aside' and regards *pudor* as amounting to 'self-respect.' Of course, *pudor* here is Horace himself, who is shouldered out by his rivals. The ordinary version is 'my bashfulness laid aside will cease,' etc.; but *summovere* is 'to shove' (used especially of lictors clearing the way, as in *C.* II. 16. 10). Cf. for the use here *Sat.* I. 9. 48 *dispeream ni Submosses omnes. imparibus* is 'too strong,' but also 'unworthy.'

19. **severus**, 'serious,' perhaps ironically 'with solemn face.'

20. **iussus**, sc. *a te.*

incerto pede. His mind is convinced, but his feet are irresolute and carry him to Inachia's house again: cf. Tibullus II. 6. 13 *iuravi quoties rediturum ad limina nunquam! Cum bene iuravi, pes tamen ipse redit.*

21. **non amicos.** The door is never open to him.

22. **infregi**, cf. *C.* III. 10. 2 *asperas Porrectum ante fores.* For the position of *infregi* cf. *C.* II. 19. 32 *pedes tetigitque crura.*

25. **expedire**, 'extricate.' The same metaphor is used in *C.* I. I. 21.

26. **contumeliae**, 'insults from the beloved object.'

28. **teretis.** See note on *C.* I. I. 28.

renodantis, 'tying back in a knot,' cf. *C.* II. 11. 23 *incomptum, Lacaenae more, comae religata nodum.*

XIII.

Compare with this epode *C.* I. 9.

1. **contraxit.** The horizon is narrowed by clouds and rain, so that one cannot see far. Wickham suggests (after Dillenburger) that *caelum contraxit* = 'has made the heaven frown.'

2. **deducunt Iovem**, 'bring down the sky,' cf. Verg. *Ecl.* 7. 60 *Iuppiter et laeto descendet plurimus imbri.*

silüae, cf. *C.* I. 23. 4.

3. **Threicio.** For the hiatus cf. *C.* I. 28. 24 *ossibus et capiti inhumato.* Ovid (*Her.* II. 13) has *Sithonio Aquiloni.* The north wind is called Thracian (as in *C.* I. 25. 11) after the fashion of Greek poets. For the abl. cf. *C.* II. 9. 6 *Aquilonibus laborant.*

rapiamus. For the sentiment cf. *C.* I. 11. 8, III. 8. 27. Some edd. who read *amici* take it as nom. = 'as friends,' φίλοι ὄντες.

4. **de die**, 'while it is yet day,' cf. *Epist.* I. 2. 32 *ut iugulent homines, surgunt de nocte latrones.* The expression is so common that

Hor. could hardly have used it with any other meaning. To drink wine in the day-time was unusual, cf. *C.* I. 1. 20.

virent, 'are strong,' cf. *C.* I. 9. 17.

genua. The knees were regarded by Greek poets as the seat of strength, cf. Homer's *γούνατα λύειν*.

5. **obducta**, 'clouded.' *fronte* is abl. of separation, cf. Phaedrus III. 7. 20 *canis solutus catena*. For *solvere*, 'to dismiss,' cf. *supra* 9. 38.

senectus, i.e. moroseness, the seriousness of old men, usually called *senium* (*Epist.* I. 18. 47).

6. **tu** is addressed to the symposiarch, if we read *amici* in l. 3.

Torquato pressa meo, i.e. pressed in the consulship of Torquatus, the year of my birth. In B.C. 65, when Hor. was born, L. Manlius Torquatus was consul with L. Aurelius Cotta: cf. *C.* III. 21. 1 *o nata mecum consule Manlio*, and *Epist.* I. 5. 4 *vina bibes iterum Tauro diffusa*.

move, cf. *C.* III. 21. 6.

7. **cetera**, cf. *C.* I. 9. 9 *permitte divis cetera*.

mitte=*omitte* as *C.* I. 38. 3.

haec, i.e. *cetera*, 'the other troubles that you have to tell.'

benigna vice, cf. *C.* I. 4. 1 *grata vice*.

8. **Achaemenio**, 'Persian,' cf. *C.* III. 1. 44, II. 12. 21.

9. **Cyllenea**, i.e. Mercury's. Cyllene was a mountain in Arcadia, a favourite haunt of Mercury, the inventor of the lyre (*C.* I. 10. 6).

10. **levare** with abl. as Cic. *Fam.* III. 12. 3 *leva me hoc onere*. The abl. is abl. of the measure; e.g. the literal meaning of the example cited is 'Make me lighter by this burden.'

11. **grandi**, 'tall.' The centaur is Chiron, his *alumnus* Achilles.

cecinit, of prophetic utterance, as *C.* I. 15. 4.

12. **invicte**, 'invincible,' cf. *Introduction* p. xxiv.

dea nate, cf. *C.* I. 1. 1 *edite regibus*.

13. **Assaraci tellus**, i.e. Troy. Assaracus was son of Tros and great-grandfather to Aeneas.

ravi. The Scamander was yellow and was therefore called *ξανθός*. The reading *parvi* is impossible, for Homer expressly says the Scamander was a large deep stream (*μέγας ποταμὸς βαθυδίνης*, *Iliad* XX. 73).

15. **unde**, with **reditum**, 'your return thence.'

reditum rupere. Cf. below 16. 35 *reditus abscindere*. The verb here is suggested by the snapping of the thread.

certo, 'unalterable.' For the thread of the Fates, cf. *C.* II. 3. 16.

16. **mater caerula**, i.e. Thetis, the sea-goddess. She is called *caerula* (as Circe is called *vitrea* *C.* I. 17. 20) because sea-nymphs were supposed to be tinged with the colour of the sea.

17. **cantuque.** The deputation that waited on Achilles found him playing the lyre and singing (*Iliad* IX. 186).

18. **deformis.** Just as *mors* is *pallida* because it makes us pale, so sorrow is *deformis* because it disfigures.

dulcibus alloquiis in apposition to *vino cantuque*. For *alloquiis* 'consolations,' cf. Varro *L. L.* VI. 57 *adlocutum mulieres ire aiunt, cum eunt ad aliquem locum consolandi caussa.*

XIV.

Horace explains to Maecenas that he cannot make up his Epodes into a volume for publication, because he is in love. No doubt at this time he was writing such pieces as *C.* I. 13 and 23.

1. **cur**, dependent on *rogando* l. 5.

imis sensibus is generally regarded as dative.

3. **ut si** = *quasi*.

4. **arente fauce.** The drier one is, the more deeply one drinks.

traxerim, 'quaffed,' cf. *ducere C.* I. 17. 21.

5. **candide**, 'true friend,' cf. *supra* II. II.

occidis, cf. *Ars Poet.* 475 *tenet occiditque legendo*, of a bore who reads his own poems.

6. **deus**, i.e. Amor.

7. **iambos**, Hor.'s name for the Epodes. See *Introductory Note*. *Carmen* means not a particular poem, but the whole collection of Epodes.

8. **ad umbilicum adducere**, 'to bring to an end,' finish for publication. The *umbilici* were properly the ends of the stick on which a papyrus book was rolled. The name *umbilicus* was afterwards applied to the stick itself, which, of course, was fastened to the end of the roll: cf. Martial IV. 91. I *ohe iam satis est, ohe libelle, Iam pervenimus usque ad umbilicum.*

9. **arsisse**, 'to have been in love with,' cf. *supra* II. 6 *n*.

11, 12. The point is that Anacreon, when in love, could write simple love-poems, but could not write elaborate odes.

12. **non elab. ad pedem**, 'to a simple measure.' *ad* = Greek κατά, 'according to': cf. *C.* III. 6. 40 *matris ad arbitrium.*

13. **quodsi**, 'but since.' *si* = *siquidem*.

ignis, 'flame,' with a pun on the literal meaning and the metaphorical one of 'beloved object' (cf. Verg. *Ecl.* 3. 66 *meus ignis Amyntas*).

15. **libertina**, perhaps the young freedwoman whose violent temper is mentioned in *C.* I. 35. 15.

nec uno contenta, 'and not a faithful one either.' *uno* is *uno viro.*

16. **macerat**, cf. *C.* I. 13. 8 *quam lentis penitus macerer ignibus.*

XV.

1. **nox erat.** This introduction recalls both the occasion on which Neaera vowed fidelity, and some of the deities by whom she swore. Cf. *C.* II. 8. 10; where Barine is said to have sworn falsely by *toto taciturna noctis Signa cum caelo.*

2. **minora sidera**, cf. *C.* I. 12. 47 *inter ignes Luna minores.*

4. **in verba...mea**, i.e. at my dictation: cf. *Epist.* I. 1. 14 *addictus iurare in verba magistri.*

5, 6. **artius...bracchiis**: cf. *lascivis hederis ambitiosior* in *C.* I. 36. 20, and the passage from *Midsummer Night's Dream* (IV. 1. 38) quoted in the note there.

7. **pecori lupus**, sc. *infestus esset*, the verb being supplied from *turbaret* (cf. *C.* II. 3. 21–23). Thus *infestus* is a predicate to *lupus* but an epithet to *Orion.*

Orion, cf. *supra* 10. 20.

9. **intonsos...capillos**, i.e. while Apollo retains his youth. Cf. Tibullus I. 4. 57 *solis aeterna est Phoebo Bacchoque iuventus, Nam decet intonsus crinis utrumque deum.*

11. **virtute**, 'manliness,' as the next line shows.

14. **parem**, 'a true mate.'

15. **offensi**. Those edd. who read *offensae* translate 'nor will my resolution yield to beauty which has once become odious to me' (Wickham): but if the beauty is odious, why should he yield to it? *Offensi*, which seems to have been read by Acron (*Introd.* p. xxxvi), gives better sense and is more in accordance with Hor.'s usage. For *semel*, 'once and finally,' cf. *C.* III. 5. 29. For *offensi* cf. below 17. 42, *Sat.* II. 1. 67. *constantia* is 'my resolution in being angry.'

formae, 'your beauty.'

16. **certus dolor**, 'a fixed sense of injury.'

18. **superbus** with abl., cf. *supra* 4. 5 *superbus pecunia.*

19. **sis...licebit** = *licet sis*, cf. *Sat.* II. 2. 59.

20. **Pactolus**, a river of Lydia whose sands were rich in gold.

21. **renati**, cf. *C.* I. 28. 15. He was Euphorbus in his first existence, Pythagoras in his second. *arcana* = secret doctrines, τὰ ἐσωτερικά, taught only to a few choice disciples.

22. **Nirea**, the handsomest of the Greeks at Troy, cf. *C.* III. 20. 15, *Iliad* II. 673.

23. **alio**, 'elsewhither.'

24. **vicissim**, 'in my turn.'

XVI.

'We Romans are doing with our own hands mischief that no Italian, no barbarian foe has ever effected. Our city is doomed. Let us flee away to the Happy Islands.'

The poem is probably an early work, for Horace, after he knew Maecenas, would not have expressed such despair of the future. Orelli suggests that it was written B.C. 41 when Octavianus quarrelled with L. Antonius. Cf. *Epode* 7.

1. **altera aetas**, 'a second generation is being wasted': the first was that which saw the wars of B.C. 92–71.

2. **viribus**, instrum. abl., cf. *gelu constiterint acuto C.* I. 9. 4.

3. **Marsi**, in the Social war of B.C. 91–88: cf. *C.* III. 14. 8.

4. **Porsenae**. The enemies mentioned are arranged in geographical order, not chronological. The date of Lars Porsena's attack is B.C. 508.

5. **Capuae**. After the battle of Cannae (B.C. 216) Capua attempted to secure the supremacy in Italy (Livy XXIII. 6).

5. **Spartacus**, the leader of the Gladiatorial war B.C. 73–71. Cf. *C.* III. 14. 19.

6. **Allobrox**. The Allobroges, a Gallic people living in the Rhone valley south of Geneva, were inclined to assist Catiline (B.C. 63). *novis rebus* is probably instr. abl., 'faithless by fomenting revolution': Wickham, however, regards it as dat., 'faithless to revolution,' because the Allobroges betrayed Catiline's plot.

7. **caerulea**, commonly said to mean 'blue-eyed,' but more probably 'painted blue' with woad.

Germania. The ref. is to the Cimbri and Teutones, who invaded Italy in B.C. 106.

8. **parentibus**, not 'our forefathers,' but the parents of the soldiers whom he slew: cf. *bellaque matribus detestata, C.* I. I. 24.

9. **perdemus**. The object is 'Rome,' the antecedent to *quam* of l. 3.

devoti sanguinis, descriptive gen., 'an impious generation whose blood is foredoomed.'

10. **rursus**, i.e. as before Romulus.

11. **barbarus**. See 7. 9, which suggests that the Parthian is meant, as also does *eques*.

cineres, the ashes of Rome. For the accus. cf. *Aen.* VI. 563 *sceleratum insistere limen.*

13. **quaeque carent**, in effect 'the bones of Quirinus, so long concealed from wind and sun, shall be scattered.' Horace here abandons the tradition that Romulus was taken up to heaven (*C.* III. 3. 15), and adopts another (reported by Varro) that he was buried behind the *rostra* in the Forum. For the sense, Orelli compares Jeremiah viii. 1, 2, 'They shall bring out the bones of the kings of Judah...out of their graves, And shall spread them before the sun and the moon and all the host of heaven.'

14. **nefas videre**, cf. *scire nefas C.* I. 11. 1.

15, 16. **forte...laboribus**. The usual version is 'May be, with one voice, or at least the better part of you, you are asking what can help you to get rid of your sad troubles' (Wickham). Here *communiter* is

taken wholly with *quaeritis*, and *carere* is a prolate infin. (*Introd.* p. xxiii), equivalent to *ὥστ' ἀπηλλάχθαι κακῶν*. But *expediat carere lab.* would naturally mean (as Bentley points out) '*What is the use* of getting rid of troubles?'

It is better to attach *communiter* mainly to *expediat* in the sense of Gk *κοινῶς*, and (with Scaliger) to take *quaeritis* twice. The translation then will be 'Perhaps you enquire what is to the common interest, or seek (at least the better part of you) to live without these cruel distresses.' See especially ll. 36, 37.

17. **hac**, sc. *ire* etc. of l. 21.

Phocaeorum. The Phocaeans, to escape the Persian yoke, migrated B.C. 534 from Asia Minor to Corsica and Marseilles. Cf. Herod. I. 165. It is said that Sertorius, the famous leader of the anti-Sullan party in Spain, also contemplated sailing away into the Atlantic.

18. **exsecrata**, 'after binding themselves under a curse' against traitors. Herod. says of the Phocaeans *ἐποιήσαντο ἰσχυρὰς κατάρας τῷ ὑπολειπομένῳ ἑαυτῶν τοῦ στόλου*. Cf. l. 36.

19. **agros...patrios**, gov. by *profugit*.

23. **sic placet.** 'Is it your pleasure?' Horace imagines himself addressing a meeting in the Forum. The usual formula was *placetne*.

24. **secunda...alite.** Horace pauses for a reply (cf. *C.* III. 27. 13), but there is none. The silence is itself a favourable omen. For the expression cf. 10. 1.

25. **in haec**, sc. *verba*. Cf. 15. 4. Herod. says the Phocaeans dropped a mass of iron in the sea and swore never to return till it should float.

simul...nefas. 'So soon as stones rise and float up from the bottom of the water, let it be no sin to return.'

28. **Matina**, Apulian. Cf. *C.* I. 28. 3, IV. 2. 27.

29. **procurrerit**, 'jut out,' not implying motion.

30. **monstra iunxerit**, 'make monstrous unions.'

32. **miluo**, trisyllable: cf. *siluae* 13. 2.

33. **credula**, predicative, 'turned trustful,' just as *levis* in the next line means 'turned slippery.'

35. **reditus**, 'attempts to return': cf. *C.* III. 5. 52.

haec, object to *exsecrata*.

37. **mollis et exspes.** 'Let the lazy and the faint-hearted continue to lie on their unhallowed beds.'

39. **virtus**, 'manliness' as in 15. 11.

tollite, 'away with,' as in *C.* II. 5. 9 *tolle cupidinem*.

40. **Etrusca.** They will coast along Etruria on their westward voyage.

41. **circumvagus.** Oceanus, in the mythology, was a river flowing round the earth.

45. **numquam fallentis.** Cf. *fundus mendax C.* III. 1. 30.

46. **suam arborem**, 'its mother-tree,' not a tree on which it is grafted. Vergil, on the other hand, says of the grafted tree *miraturque novas frondes et non sua poma* (*Georg.* II. 82).

47—50. Cf. Tibullus I. 3. 45 *ipsae mella dabant quercus, ultroque ferebant Obvia securis ubera lactis oves.*

48. **levis...pede.** Alliteration is not very common in Horace. But cf. *C.* I. 4. 13 *pulsat pede pauperum tabernas*, and IV. 4. 9, 10 *venti paventem mox in ovilia Demisit hostem vividus impetus.*

50. **amicus**, 'for love' (Wickham).

52. **neque...humus.** This curious expression, 'nor does the ground swell up tall with vipers,' seems to be a hypallage for 'nor do vipers swell up tall from the ground.' Nauck quotes Ovid *Met.* II. 854 *colla toris exstant* (for *tori in collis exstant*) and other instances, but they are not so violent as this.

53. **ut**, 'how,' as *C.* III. 4. 17 and 42.

55. **siccis glaebis**, abl. abs., 'the clods all dry.'

56. **utrumque**, 'either extreme' (Wickham), i.e. flood and drought.

57. **Argoo remige**, instr. abl. with *contendit.*

pinus, the Argo, built of pinewood from Pelion (Eur. *Medea* 3, 4).

58. **Colchis**, the Colchian woman, Medea.

59. **Sidonii**, Phoenician. *cornua*, 'yards.'

60. **laboriosa**, translating Homer's epithet πολύτλας.

Ulixei. For this gen. cf. *C.* I. 15. 34 and I. 6. 7.

62. **impotentia**, 'uncontrollable fury': cf. *Aquilo impotens C.* III. 30. 3.

64. **tempus aureum.** Horace recognizes only three ages, of gold, of bronze and of iron. Other poets substitute silver for bronze, but Ovid (*Metam.* I. 89–127) inserts a silver age before the bronze age.

inquinavit, 'alloyed,' changed to a darker colour.

65. **aere**. Many edd. read *aerea dehinc*, treating *dehinc* as a monosyllable (cf. *antehac C.* I. 37. 5). But the majority of MSS. have *aere*, and *dehinc* is dissyllabic in *Sat.* I. 3. 104, *Epist.* II. 3. 144. Orelli thinks the repetition of *aere* is an imitation of Lucretius (e.g. Lucr. III. 12, V. 950).

quorum, 'from which.'

XVII.

This composition is not technically an Epode, for the lines are of uniform scansion (cf. *Introductory Note*). It bears a close resemblance to a Greek mime.

The subject is a dialogue between Horace (ll. 1–52) and Canidia (ll. 52–81), in which Horace confesses Canidia's power and offers to make reparation for all his abuse of her: Canidia, on the other hand, insists on her revenge. By many ingenious turns, Horace contrives to repeat, or to make Canidia repeat, the very worst charges that he can bring against her.

On Canidia, see *Epode* 5 and *Sat.* I. 8.

1. **iam iam.** Horace is in torture and screams.

efficaci scientiae, in effect, 'to the efficacy of your knowledge,' which he had denied before.

do manus, 'I give in' (lit. 'I surrender my hands to be bound'). Cf. Lucr. II. 1043 *dede manus aut, si falsum est, accingere contra.*

2. **Proserpinae...Dianae**, whom witches worship. Cf. 5. 51.

3. **non movenda**, perhaps = 'not to be provoked,' *non lacessenda* as Porphyrion took it, but more probably = 'inviolable,' ἀκίνητα. The epithet is properly applied to the *images* of the goddess.

4. **carminum**, 'charms,' as in 5. 72.

5. **refixa**, 'unfastened,' as *C.* I. 28. 11. Cf. l. 78.

6. **vocibus sacris**, 'mystic words' (Wickham).

7. **citum**, pass. part., as in 9. 21.

retro solve turbinem. The *turbo*, like Gk ῥόμβος or ἴυγξ, seems to have been a cone suspended by a string. The witch spun this rapidly round and round in the air, praying that it would bring her victim to the house. Cf. Prop. III. 6. 26 *staminea rhombi ducitur ille rota*, Theocr. 2. 17 ἴυγξ, ἕλκε τὺ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα. See the article *Turbo* in Smith's *Dict. of Antiq.* 3rd ed. *Solve retro turbinem* doubtless means 'slacken the whizzer by turning it backwards.' For *solvere* 'to slacken' cf. *penna metuente solvi C.* II. 2. 7.

8. **movit**, 'moved to pity.'

nepotem Nereium, Achilles son of the Nereid Thetis. He wounded Telephus, king of Mysia, in combat, and subsequently himself healed the wound with some rust from his spear. Hence in Ovid *Met.* XII. 112 Achilles says *opusque meae bis sensit Telephus hastae.*

11. **unxere** = Homer's ἤλειψαν λίπ' ἐλαίῳ as *Il.* XVIII. 350.

addictum...canibus. In *Iliad* XXIII. 182 Achilles says Ἕκτορα δ' οὔτι Δώσω Πριαμίδην πυρὶ δαπτέμεν, ἀλλὰ κύνεσσιν.

12. **homicidam**, Homer's ἀνδροφόνος.

13. **rex**, Priam, who went to Achilles' tent to ransom the body of Hector. Cf. *C.* I. 10. 13. *Iliad* XXIV. 506–510.

14. **pervicacis**, 'obstinate,' though he yielded on this occasion.

15. **saetosa**, with *membra* of l. 17. *pellibus* with *saetosa*, 'shaggy with hard skins.' The tale is told in *Odyssey* X.

16. **laboriosi**, cf. 16. 60.

17. **sonus**, 'language.'

18. **relapsus**, sc. *est*, 'returned.'

honor, 'human form divine.'

20. **institoribus**, 'pedlars': *C.* III. 6. 30.

21. **verecundus**, 'blushing.'

22. **pelle**, 'hide' as in 15, distinguished from the healthy *cutis*,

as Juv. x. 192 *deformem pro cute pellem*. In effect, Horace says 'The ruddy hue has left my body, now reduced to skin and bone.'

23. **odoribus**, instr. abl., cf. *malus saucius Africo C.* I. 14. 5. The *odores* are magic ointments.

24. **reclinat**, 'rests me.'

26. **levare...praecordia**, 'to relieve my bursting heart by sighing.'

27. **negatum** = *id quod negaveram*.

28. **Sabella**. The Sabines, Marsi and Paeligni (see l. 60) all had a reputation for the black art.

increpare, 'ring through' (Wickham). Cf. Ennius *Fragm. Fab.* 318 *sonitus auris meas pedum pulsu increpat*.

30. **o mare et terra**. Cf. Plautus *Trin.* 1070 *mare, terra, caelum, di, vostram fidem!*

31. **Hercules**. The same tale is alluded to in 3. 17.

32. **fervida**, abl. with *Aetna*.

33. **virens**, variously explained as 'green' in colour, or 'ever fresh,' or 'rankling' (*vīrens* conn. with *virus*, Kiessling). A few MSS. read *urens* or *furens*.

34. **iniuriosis**, 'insolent,' as *C.* I. 35. 13.

35. **cales...Colchicis**. Editors follow Porphyrion in understanding *officina* as addressed to Canidia, 'you drug-shop,' 'you laboratory.' Kiessling compares such abusive expressions as *stabulum flagiti* (Plaut. *Truc.* II. 7. 31). With this meaning, *cales venenis* can only mean 'you are busy with your drugs,' cf. *Epist.* II. 1. 108 *calet uno Scribendi studio* (Kiessling). Some edd. put a note of interrogation at *Colchicis*.

36. **finis**, usually masc. in Horace. See on *C.* II. 18. 30.

stipendium, the tax imposed on a vanquished city; as in Caes. *B. G.* I. 44.

39. **mendaci**. He offers to recant, but declares in the same breath that the recantation is false.

40. **sonari**, impersonal, 'you wish it to be proclaimed.'

42. **infamis**, 'defamed' by Stesichorus, who was blinded by Castor and Pollux until he recanted.

vicem, 'on behalf of': cf. Cic. *Fam.* XII. 22. 3 *tuam vicem doleo*.

46. **nec...nec**. Doubtless the original lampoon ran *O et paternis* etc. *Et in sepulcris* etc.

obsoleta sordibus, 'bedraggled with your father's meanness.' The same words are used together in *C.* II. 10. 6 *obsoleti sordibus tecti*.

in sepulcris pauperum, i.e. on the Esquiline (see 5. 100 *n.*), the favourite haunt of Canidia (*Sat.* I. 8).

prudens, 'skilled.'

48. **Novendialis pulveres**. This expression cannot now be certainly explained. In Rome the period of mourning lasted nine days and was concluded with a *sacrificium novendiale* to the dead, and a *cena*

novendialis for the mourners. Probably *novendialis pulveres*, 'ashes nine days old,' means ashes abandoned by the mourners. Canidia knows that, after nine days, nobody will come to look at the grave.

49. **hospitale pectus** seems to mean 'your heart is kind.'

50. **venter**, 'Pactumeius is the fruit of your womb.' See 5. 5.

52. 'When you get out of bed, after bravely bearing a child.'

53. **quid obseratis** etc. Canidia's reply begins.

56. **inultus**, 'unpunished,' as *C.* I. 2. 51.

ut riseris, an impossible result turned into a question (Roby *Lat. Gr.* § 1708). Cf. *Sat.* II. 5. 18 *utne tegam spurco Damae latus?*

riseris...vulgata = 'laugh over your exposure of the Cotyttia,' referring to *Epode* 5.

Cotyttia, a licentious festival, held secretly, in honour of the Thracian goddess Cotytto. *sacrum liberi Cupidinis* is in appos. to *Cotyttia*.

58. **pontifex** seems to mean what we should call 'a past master.' In this sense *antistes* (which also means 'high-priest') is frequently used. The allusion here is to *Sat.* I. 8, where Horace describes the sorcery of Canidia on the Esquiline.

60. **quid proderit** etc. The text means 'What use will it be to you (Horace) to spend your money on Paelignian witches and to concoct a swifter poison than mine?' Canidia seems to hear Horace muttering over some plans to bring his torture to an end. The text, however, is somewhat doubtful. There is good authority for *proderat*, making Canidia say 'If I let you go, what use was it to spend my money' etc.

62. **tardiora votis**, 'slower than you pray for.'

63. **in hoc**, 'for this purpose.'

65. **infidi.** Pelops defrauded and murdered Myrtilus, who had helped him to win Hippodamia.

66. **benignae**, 'bounteous,' cf. *C.* I. 9. 6.

67. **obligatus**, 'chained to the vulture,' which tore his liver unceasingly.

71. **Norico**, cf. *C.* I. 16. 9.

72. **vincla**, 'a halter.'

73. **fastidiosa**, 'that makes you loathe life.'

75. **meaeque...insolentiae**, 'the world shall bow to my insolent triumph' (Wickham).

76. **an** with *plorem* of l. 81.

movere...imagines, 'to make waxen images feel' (Wickham). The ref. is to *Sat.* I. 8. 30, where Horace describes Canidia as performing with two dolls, one of flannel, the other of wax. The flannel doll seems to threaten the waxen doll with tortures.

80. **desideri...poculum**, 'to brew a love-potion,' cf. 5. 38.

CONSPECTUS METRORUM.

A. Metra iambica.

a. *μονόστιχον*:

I. ⏓ – ⏑ – ⏓, – ⏑ – ⏓ – ⏑ ⏓ trimeter iambicus
epod. 17. acatalectus.

b. *δίστιχον*:

II. ⏓ – ⏑ – ⏓, – ⏑ – ⏓ – ⏑ ⏓ trimet. iamb. acatal.
⏓ – ⏑ – ⏓ – ⏑ ⏓ dimet. iamb. acatal.
epod. 1—10.

B. Metrum trochaicum.

III. Metrum quod fertur Hipponactēum (*δίστιχον*):
– ⏑ – ⏑ – ⏑ ⏓ dimeter trochaicus catalect.
⏓ – ⏑ – ⏓, – ⏑ – ⏑ – ⏓ trimet. iamb. catalec-
c. II 18. ticus.

C. Metrum Ionicum.

IV. Ionicum a minore (ita compositum, ut quattuor denorum pedum strophae efficiantur):

⏑ ⏑ – – ⏑ ⏑ – – ⏑ ⏑ – – ⏑ ⏑ – –
⏑ ⏑ – – ⏑ ⏑ – – ⏑ ⏑ – – ⏑ ⏑ – –
⏑ ⏑ – – ⏑ ⏑ – –
c. III 12.

D. Metra dactylica.

V. Archilochīum primum:

– ⏖ – ⏖ –, ⏖ – ⏖ – ⏑ ⏑ – ⏓ hexam. dact.

– ⏑ ⏑ – ⏑ ⏑ ⏒ Archilochīus minor.

c. IV 7.

VI. Alcmanium (sive Archilochīum secundum):

– ⏖ – ⏖ –, ⏖ – ⏖ – ⏑ ⏑ – ⏓ hexam. dactyl.

– ⏖ – ⏖ – ⏑ ⏑ – ⏓ tetramet. dact. catalect.

c. I 7. 28. epod. 12.

E. Metra composita.

1. Metra dactylo-trochaica quae feruntur:

δίστιχα:

VII. Archilochīum secundum (s. tertium):

– ⏒⏑⏑ – ⏖ –, ⏖ – ⏖ – ⏑ ⏑ – ⏓ hexam. dactyl.

⏓ – ⏑ – ⏓ – ⏑ –, – ⏑ ⏑ – ⏑ ⏑ ⏒ versus iambelegus.

epod. 13.

VIII. Archilochīum tertium (s. quartum):

⏓ – ⏑ – ⏓, – ⏑ – ⏓ – ⏑ ⏒ trimet. iambic.

– ⏑ ⏑ – ⏑ ⏑ –, ⏒ – ⏑ – ⏓ – ⏑ ⏒ versus elegiambus.

epod. 11.

IX. Archilochīum quartum (s. quintum):

– ⏖ – ⏖ – ⏖ – ⏑ ⏑, – ⏑ – ⏑ – ⏑ versus Archilochīus maior.

⏓ – ⏑ – ⏓, – ⏑ – ⏑ – ⏓ trimet. iamb. catal.

c. I 4.

X. Pythiambicum minus:

– ⏖ – ⏖ –, ⏖ – ⏖ – ⏑ ⏑ – ⏓ hexam. dact.

⏓ – ⏑ – ⏓ – ⏑ ⏒ dimet. iamb. acatal.

epod. 14 et 15.

XI. Pythiambicum maius:

–⏕–⏕–, ⏕–⏕–⏑⏑–⏓ hexam. dact.

⏑–⏑–⏑, –⏑–⏑–⏑⏓ trimet. iamb. acat.

epod. 16.

2. Metra quae dicuntur logaoedica.

a. *μονόστιχα*:

XII. Asclepiadēum primum:

–––⏑⏑–, –⏑⏑–⏑⏓ versus Asclepiadēus minor.

c. I 1. III 30. IV 8.

XIII. Asclepiadēum secundum sive maius:

–––⏑⏑–, –⏑⏑–, –⏑⏑–⏑⏓ versus Asclepiadēus maior.

c. I 11. 18. IV 10.

b. *δίστιχα*:

XIV. Asclepiadēum tertium:

–––⏑⏑–⏑⏓ versus Glyconēus.

–––⏑⏑–, –⏑⏑–⏑⏓ v. Asclepiadēus minor.

c. I 3. 13. 19. 36. III 9. 15. 19. 24. 25. 28. IV 1. 3.

XV. Sapphicum maius:

–⏑⏑–⏑–⏓ versus Aristophanīus.

–⏑–––, ⏑⏑–, –⏑⏑–⏑–⏓ versus Sapphicus maior.

c. I 8.

c. *τετράστιχα*.

XVI. Asclepiadēum quartum:

–––⏑⏑–, –⏑⏑–⏑⏓ v. Asclepiadēus minor.

–––⏑⏑–, –⏑⏑–⏑⏓ „

–––⏑⏑–, –⏑⏑–⏑⏓ „

–––⏑⏑–⏑⏓ v. Glyconēus.

c. I 6. 15. 24. 33. II 12. III 10. 16. IV 5. 12.

XVII. Asclepiadēum quintum:

– – – ⏑ ⏑ –, – ⏑ ⏑ – ⏑ ⏓	v. Asclepiadēus minor.
– – – ⏑ ⏑ –, – ⏑ ⏑ – ⏑ ⏓	„ „
– – – ⏑ ⏑ – ⏓	v. Pherecratēus secundus acatal.
– – – ⏑ ⏑ – ⏑ ⏓	v. Glyconēus.

c. I 5. 14. 21. 23. III 7. 13. IV 13.

XVIII. Sapphicum minus:

– ⏑ – – –, ⏑ ⏑ – ⏑ – ⏓	versus Sapphicus minor hendecasyllabus.
– ⏑ – – –, ⏑ ⏑ – ⏑ – ⏓	„ „
– ⏑ – – –, ⏑ ⏑ – ⏑ – ⏓	„ „
– ⏑ ⏑ – ⏓	v. Adonius.

c. I 2. 10. 12. 20. 22. 25. 30. 32. 38. II 2. 4. 6. 8. 10. 16. III 8. 11. 14. 18. 20. 22. 27. IV 2. 6. 11. carm. saec.

XIX. Alcaicum metrum:

⏓ – ⏑ – –, – ⏑ ⏑ – ⏑ ⏓	v. Alcaicus hendecasyllabus.
⏓ – ⏑ – –, – ⏑ ⏑ – ⏑ ⏓	„ „
⏓ – ⏑ – – – – ⏑ – ⏓	v. Alcaicus enneasyllabus.
– ⏑ ⏑ – ⏑ ⏑ – ⏑ – ⏓	v. Alcaicus decasyllabus.

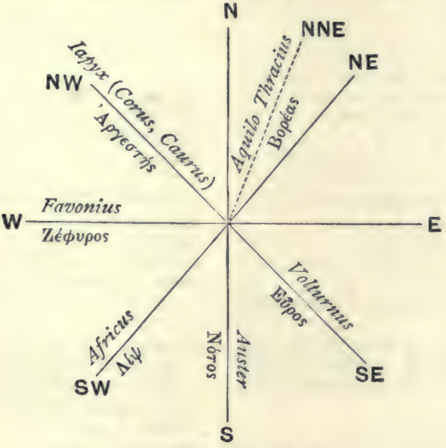
c. I 9. 16. 17. 26. 27. 29. 31. 34. 35. 37. II 1. 3. 5. 7. 9. 11. 13. 14. 15. 17. 19. 20. III 1—6. 17. 21. 23. 26. 29. IV 4. 9. 14. 15.

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Aquilo Thracius
Βορέας
Favonius
Ζέφυρος
Volturnus
Εὖρος
Africus
Λίψ
Νότος
Auster

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